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Special Edition

1999: Boom for Theaters, Bust for Producers?

Analysis by James Hyder

The LF world's long-anticipated growth spurt arrives with a vengeance in 1999. Consider the following:

- 24 new LF films will be released in 1999. The previous record was 10, in 1997.
- 8 of these will be 3D, practically doubling the inventory of 3D features in release.
- 50 new theaters (of all large formats) will open worldwide, compared to 34 in 1998 (the previous record year).
- 35 of those theaters will be commercial, nearly eliminating the dominance institutional theaters have held in the market for 20 years.

For decades LF theaters were few and far between, generally one per major metropolis. With so few venues, new film production was limited. As recently as 1993, a year could go by with only two major releases. Although that was unusually low for its time, growth in new films since then has been incremental, reaching ten new releases in 1997.

Everything changed on March 6, 1998, when ***Everest*** began its unprecedented climb to the rarefied heights of the box office charts, ultimately reaching number 10 in North American grosses for the week of May 28. **MacGillivray Freeman**'s documentary captured the imagination of the public, and its national marketing campaign and "simultaneous" release in dozens of theaters – firsts for an LF film – drew unprecedented attention from Hollywood and Wall Street alike.

(It should be noted that *Everest* is the *fastest* grossing LF film ever, but not, as has been widely reported, the *highest* grossing LF film, at least not yet. Although authoritative figures are notoriously hard to come by, the distinction of highest grossing LF film probably belongs to ***To Fly!***, ***Grand Canyon***, or ***The Dream Is Alive***. For now.)

Everest's success is probably the single factor most responsible for the current flood of production. Although all the major players have projects in the works, fully half of 1999's pictures are being made by newcomers to the giant screen medium. (*For capsule summaries of all of 1999's films, see page 7.*)

Furthermore, these novices are by and large avoiding the conventional documentary forms and striking out in new (and untested) genres such as:

Sports. Starting with ***Olympic Glory*** in January, six of 1999's movies will deal with sports, a topic that has rarely been touched on in previous LF works. (***Super Speedway***, ***Race the Wind***, and segments of ***To The Limit*** are the only examples

*(see **1999** on page 6)*

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Premiering this month

Olympic Glory

Even before its release, ***Olympic Glory*** has achieved a number of firsts. It will be the first LF film of 1999; the first of several films about sports coming out this year; the first film from **MegaSystems, Inc.**; the first LF project produced by Hollywood moguls **Frank Marshall** and **Kathleen Kennedy**; and the first LF film about the Olympics.

Filmed largely during the 1998 Winter Games in Nagano, Japan, *Olympic Glory* conveys the excitement and spirit of Olympic competition without focusing too narrowly on the topical nature of the specific contests at Nagano. Director **Kieth Merrill** (***Grand Canyon, Amazon***) has combined material from a variety of sources in a number of formats to create a timeless impression of the Games. His crew in Nagano brought three 15/70 cameras, two 8/70, a 35mm, and a couple of highly portable digital video cameras.

Merrill's crew worked under trying conditions: bitter cold, heavy snow, remote locations, and camera positions rigidly dictated by officials, to say nothing of the challenge of capturing dozens of uniquely historic events with no chance of a retake. At one point, six crew members had to haul 300 pounds (136 kg) of camera gear to the top of a high, steep hill, without the use of trucks or snowmobiles. The constant weather delays created logistical problems for the crew, forcing difficult decisions about what to film with the limited equipment and crews available.

The film's main character is Norwegian cross-country skier **Bjorn Daehlie**, one of the world's most decorated and accomplished Olympic athletes. He came to

*(see **OLYMPIC** on page 24)*

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MaxImage!

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The boss doesn't have to give you a reason. That's one of the wonderful things about being a boss.

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler
James Neihouse

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Editorial Offices
5430 Lynx Lane, Suite 223
Columbia, MD 21044-2302 USA
(410) 997-2780 (phone)
(410) 997-2786 (fax)
editor@cinergetics.com

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Shindler's Site

by Marty Shindler

Shared Knowledge

"I am so frustrated," a line producer-turned-independent-executive producer told me in a recent telephone conversation. "I have a great LF story idea, a well written script, a package that includes a very capable director and all the other elements I need to produce a fantastic film. I've even arranged for camera equipment, no small feat these days."

"Then why the frustration?" I asked.

"I can't seem to raise the financing," he continued.

"With whom have you spoken?"

"The usual: production companies and distributors; several corporate entities; various educational and scientific foundations; even a few 'well-to-do' relatives," he continued. "They all like the presentation materials, the concept, and so forth. They just don't believe the numbers."

"Don't they think your budget is realistic?"

"The production budget is very believable and fully supported. They know my background and experience in developing budgets, so that's not a problem. The problem is the revenue projections and ultimately the bottom line," he said, totally exasperated at this point. "I have no access to historical financial information for LF films, so the income projections can only be what my advisors and I believe are realistic estimates."

"So, what do your potential investors say?" I asked.

"They all want to know the bottom-line return. They know the risks and the probability for success. They don't expect a guarantee, but they always ask what other LF films have done. Having that information could make the difference."

This was not the first time I had heard this story. It has been repeated *ad nauseam* at industry events, and readers frequently repeat versions of it to me and the *MaxImage!* staff.

Obtaining financing to produce more films is essential to the continued growth of the LF industry. More films will beget more theaters and more theaters will require more films. Economics 101.

Surprisingly, not everyone wants or needs a return on his investment in an LF film. Many corporate sponsors write off participation in an LF project as a marketing expense, considering the goodwill created by the finished product a sufficient return on their investment. Educational and scientific foundations label production costs as "program expenses" which do not require full payback.

But as the industry has grown and as more private organizations are approached to invest, data to support ROI estimates has increased in importance. Companies that have produced LF films for years can use their own internal data as a basis for "green-lighting" films. But producers entering the business, companies building theaters, and others in the industry don't have access to that kind of data.

MaxImage! reported the details of an interesting theater survey in the August 1998 issue. *The Hollywood Reporter* and daily *Variety* report the box office grosses for the few LF films that choose to report. The same trades regularly carry other pertinent statistics, although few are of direct value to our industry. But for reasons of confidentiality or protecting a competitive advantage, most organizations that have the data that everyone wants do not share it.

There is an answer, though.

I suggest an information clearinghouse. Data would be collected by an *independent* organization that would *protect the confidentiality* of the details, but would share the aggregate data with the LF industry. It could be a CPA firm or another organization already skilled at managing confidential information.

In many respects, this would be no different from the way many industries regularly compare compensation and other important but sensitive operating information.

And it would operate similarly to the way the Motion Picture Association of America gathers and disseminates financial information for the conventional film industry. Jack Valenti's eagerly awaited annual speech at ShoWest provides information on member companies' average negative cost and overall marketing cost per film, as well as other details, without identifying specific films or studios. Total box office, admissions, ticket prices, etc., help give everyone in the industry a perspective as to where they stand in the mix. (Check out www.mpaa.org to see some of the information they publish.)

My proposal for the LF world would have members submit detailed revenue and expense data on a per-film and gross overall basis annually for each of their lines of business. This would involve distinguishing between domestic and international rentals, and providing revenue information for theatrical, video, TV, and other categories. Expenses would include direct and indirect production expenditures, advertising, and distribution-related costs.

The company selected to collect the data would then prepare various reports for general dissemination on an annual basis that could include (for example):

- Industry-wide per-film averages for each of the categories mentioned above;
- Grand totals for each of the categories;
- Simple profit and loss statements by film, *without* identifying titles;
- A listing of which pictures were included;
- Other useful data.

I understand that this concept has been suggested for the LF industry in the past. Perhaps the timing or the method were wrong. Maybe the right independent organization was not involved.

Now is the right time! As reported on page 1, the industry is beginning a prolonged growth spurt. A stronger base of *shared knowledge* would benefit the entire LF industry immensely.

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. Marty may be reached at shindler@aol.com.

A Call to the Industry: Share the Data!

by James Hyder

In his column (at left), Marty Shindler calls for LF producers and distributors to help advance the industry by submitting key data on their films to an independent organization that would collect, tabulate, and report the results. This information would help virtually everyone in the giant-screen business and is essential for its continued growth and health.

The obvious question is, What independent organization should take on this task?

The obvious answer is *MaxImage!*

I am volunteering to get this effort under way by sending out a questionnaire, designed by Marty, to all organizations that produce or distribute LF films. The form will include a non-disclosure agreement that will guarantee that all information returned to us will be held absolutely confidential.

However, recognizing that some may not be entirely comfortable with this plan, Marty and I are calling upon the two industry organizations, the **Giant Screen Theater Association** and the **Large Format Cinema Association**, to take over the project by hiring an independent professional firm or individual to do the job. Once this has been arranged, *MaxImage!* will turn over all the data we've collected to that point, and stop taking in new data.

Why should *MaxImage!* start the process, only to turn it over to someone else? To get the ball rolling. Assuming GSTA and/or LFCA are interested in pursuing this project, it may take them some time – possibly a year or more – to approve funding and select a contractor. It would then be months more before the first report was issued.

We feel strongly that this can't wait that long. There is too much change and too much uncertainty to permit the industry to continue working in the dark. If *MaxImage!* can jump-start the process and reduce, even by a few months, the amount of time it takes to get this vital information out, it will have been worthwhile. As a small organization, *MaxImage!* can get started right away without committee meetings or other delays.

We welcome your input on the design of the survey, the kinds of data that should be collected, and the manner in which they should be reported.

As a related part of this process, I am also calling on LF distributors to start providing box office data, of the type that many now routinely report to *Variety, Hollywood Reporter,* and other trades, to *MaxImage!* for monthly publication in an LF industry box office chart. I am asking that all LF films participate, including those not now reporting to the trades.

For each film we will request, once a month, the box office gross and/or total attendance during the previous calendar month, the number of screens, the cumulative domestic gross, and the international cumulative gross. I hope that the administrative burden of this task will be light enough that even those who have opted not to report to the trades on a weekly basis will agree.

We are certain that such a chart, which has been a vital business tool to the conventional film industry for decades, will provide a similarly valuable service to our industry. As with the business survey, the time is now!

1999 Conferences

February 5-6
Giant Screen Theater Association (formerly International Space Theater Consortium)
Mid-Winter Meeting
Open to committee members only
Stockholm, Sweden
705-523-8146
705-523-9844 fax
www.istcon.org or
www.giantscreentheater.com

February 17-20
TED9 (Technology Entertainment and Design)
Monterey, CA
401-848-2299
401-848-2599 fax
www.ted.com

March 1-3
3rd International Conference on Urban Entertainment Development, Urban Land Institute
Los Angeles, CA
800-321-5011
202-624-7140
www.uli.org

March 8-11
ShoWest, National Association of Theater Owners
Las Vegas, NV
310-657-7724
www.showest.org

April 25-29
American Association of Museums
Annual Conference
Cleveland, OH
202-289-9113
202-289-6578 fax
www.aam-us.org

May 11-13
TiLE 1999 Trends in Leisure Entertainment
London, England
+44-198-584-6181
+44-198-584-6163 fax
www.andrich.com/tile/

May 18-22
Large Format Cinema Association Conference and Film Festival
Los Angeles, CA
209-477-2726
209-951-8113 fax
lfca.org

June 25-27
Showbiz ExpoWest
Los Angeles, CA
800-840-5688
showbiz.reedexpo.com

August 8-13
SIGGRAPH
Los Angeles, CA
312-321-6830
www.siggraph.org

September 11-16
Giant Screen Theater Association (formerly International Space Theater Consortium)
Annual Conference
New York, NY/Jersey City, NJ
705-523-8146
705-523-9844 fax
www.istcon.org or
www.giantscreentheater.com

September 16-18
ShowBiz Expo New York
New York, NY
800-840-5688
showbiz.reedexpo.com

October 2-5
Association of Science-Technology Centers
Annual Conference
Tampa, FL
202-783-7200
202-783-7207 fax
www.astc.org

October 19-23
Urban Land Institute
Fall Meeting
Washington, DC
800-321-5011
www.uli.org

November 16-20
International Association of Amusement Parks and Attractions
Annual Conference
Atlanta, GA
703-836-4800
703-836-4801 fax
www.iaapa.org

November (tba)
Japanese Space Theater Conference
Tokyo, Japan
+81-3-3212-8781
+81-3-3212-8788 fax
www.teleweb.or.jp/ohgataj/

CORRECTIONS

The New and Future Theaters listing in December showed the Madrid IMAX theater as opening in 2000. It has been open since 1996.

An item in Shorts in December incorrectly identified the major sponsor for *Jane Goodall's Wild Chimpanzees*. The sponsor is the Bank of America.

THE BIZ

FILM STOCK

Imax redeeming notes

Imax Corporation announced on December 18 that it has called for redemption all of the company's US$65 million outstanding 10% senior exchange notes due in 2001. The redemption of the senior exchange notes will occur by Jan. 11, 1999, at a redemption price (expressed as a percentage of outstanding principal amount) of 104.29%, plus accrued interest on the principal amount redeemed to the date of redemption. The redemption is one of the previously announced use of proceeds from the corporation's recent issue of US$200 million 7-7/8% Senior Notes due in 2005, which closed on Dec. 4, 1998.

ITEC Q1 profits up 5%

International Tourist Entertainment Corporation (ITEC), owner and operator of the **Ozarks Discovery IMAX Theater** in Branson, MO, announced that for its first fiscal quarter (ending Sept. 30, 1998) revenues increased 9.2% to US$1.87million, compared to $1.71 million for the same quarter of 1997, while net income increased 5.2% to $141,750 from $134,742 in the same period last year.

Kelvyn H. Cullimore, president and CEO of ITEC, stated that "growth in revenue for our complex continues to outpace most other attractions in the Branson area."

DEALS

MegaSystems tests 8/70 in So. Cal.

An 8/70 projector was quietly installed in **The Movie Experience at California Oaks**, a 17-plex in Murrieta, CA, in a test arranged between the theater's owner, **Sanborn Theaters, Inc.**, and **MegaSystems, Inc.** An existing 200-stadium-seat house was used, its screen expanded to 25 x 33 feet (7.5 x 10 m), and additional subwoofers and other audio components installed. The theater has been branded with the MegaTheatre name. ***Everest*** opened on Thanksgiving Day (Thursday, Nov. 26) and ***Super Speedway*** is now showing as well.

According to Sanborn Theaters president **Bruce Sanborn**, the test is intended to determine the viability of a small LF house within a multiplex in a small, semi-rural town far from a major metropolitan area. Murrieta is an inland community of about 40,000, about halfway between Los Angeles and San Diego.

MegaSystems' **Joe Moore** says that early results are encouraging, although he declined to provide details. He says he and Sanborn are particularly gratified by reports that customers are pleased with the quality of the experience. According to Moore, the test allows MegaSystems to fine tune their financial models, building a case that the 8/70 system in a small theater can thrive with substantially fewer customers per year than the 400,000–500,000 minimums that 15/70 systems typically require.

Stockholm pre-leases water film

Cosmonova, the Omnimax® theater of the **Swedish Museum of Natural History** in Stockholm, has signed an agreement to show ***Incredible Journey*** when the film is completed in early 2001. *Incredible Journey* is being produced by **Water Planet** and presented by the Stockholm Environment Institute, with major funding from ITT Industries, Inc. **Dennis Earl Moore** will direct.

Coscient Group reorganizes

Canadian production company **Coscient Group**, the parent company of LF producer **SDA Productions**, reorganized as of Jan. 1, incorporating all its subsidiary companies as departments under the Coscient name. SDA became the Large Format department, headed by **Andre Picard**.

The LF section has several productions in the works, including ***Symbol of the North*** (French title: ***Quand les Montagnes Bougent***), about Northern Quebec, set for an early 2000 release.

PERSONNEL

Mlady retires from Imax

Rick Mlady retired from **Imax Corporation** on Dec. 31, concluding a 20-year sales career at the company. Mlady was Imax's 22nd employee when he started as a sales rep in 1978. At the time, he says, the only other sales staff were founders **Graeme Ferguson** and **Robert Kerr**. In 1983, Mlady and his wife Joy moved to Japan where Mlady set up Imax's Asia/Pacific headquarters and headed sales for the region.

He returned to the States in 1985, but remained director of Asia/Pacific sales until 1995, when he was appointed director of institutional sales for North America.

Mlady tells *MaxImage!* that he plans to spend as much of his retirement as possible with Joy on their cabin cruiser, tooling around the Great Lakes, or fishing in his bass boat. During winter months he may give his two sons a hand with the businesses they own in the Chicago area.

Andrews promoted to VP at DCP

Patrice Andrews, formerly head of production for **Discovery Channel Pictures**, the LF production branch of **Discovery Communications, Inc.**, was promoted in December to vice president of production.

Pigozzo is new GSTA coordinator

Janine Pigozzo is the new coordinator of the **Giant Screen Theater Association** (formerly the **International Space Theater Consortium**), taking the place of **Carmen Schweiger**. (Schweiger may continue working for GSTA in some capacity, although the details have not been worked out.)

Pigozzo will work from the GSTA's new offices at **Science North**, in Sudbury, ON, Canada. (*See also page 24.*) She has been with Science North for ten years, starting as an assistant to the center's science directors, and for the last four years serving as manager of visitor services, in which role she was responsible for ticketing, membership, and program sales.

THE BIZ

PERSONNEL

Errico joins Sony Pictures Classics

Tracy Errico has been named marketing manager for **Sony Pictures Classics, Large Format**, filling the position that **Derval Whelan** left when she became sales director in August.

Before joining Sony, Errico was executive vice president for three years at the US branch of British indie film distributor Artificial Eye.

Meade is with Cinemark

Kelly Meade, formerly with **JQH Entertainment**, has followed her former JQH boss, **Terrell Falk**, to Dallas-based exhibitor **Cinemark USA**, where she will be responsible for group sales at the IMAX® theaters the chain is building. The first of 12 planned LF theaters will open in Dallas this spring. (*Note the new address for Cinemark's main offices on page 24.*)

Meade, who will work from Houston, tells *MaxImage!* that after leaving JQH last spring she took the summer off to travel to Washington, DC, Los Angeles, and Hawaii, among other places. She started with Cinemark at the end of October.

MacBain made producer at PDI

Don MacBain has moved from the Los Angeles area to Palo Alto, CA, where he is now a full-time producer for **Pacific Data Images**, the CGI wing of **Dreamworks SKG**. He was effects producer for the King Kong sequence in ***Special Effects***, and created the LF short ***Fire*** (*MaxImage! September 1998, page 3*).

MacBain tells *MaxImage!* that at PDI "I will be primarily working on visual effects for features, but am also interested in keeping the pulse of large format opportunities, perhaps even creating some of these myself." He nevertheless declines to comment on the rumors of an IMAX 3D version of *Shrek*, PDI's next animated feature. Drat!

Projectionists on the move

Demand is growing for experienced LF projectionists, and the following have recently taken new positions.

Dwayne Davis, who worked for two years at the **IMAX Theatre Scottsdale** and the **Arizona Mills Mall IMAX Theater**, both in the suburbs of Phoenix, AZ, starts at the **National Air and Space Museum** in Washington, DC, at the end of January.

Dennis Laws has moved from London's **Pepsi IMAX Theatre** in the Trocadero to become chief projectionist/technical director at the **British Film Institute**'s IMAX theater, set to open in March.

John Moon, projectionist at the **Children's Museum of Indianapolis**, and **Adam Kremers** of the **Fleischman Planetarium** in Reno, NV, are on a temporary assignment in Anchorage, AK, to set up **CineVentures – Alaska**'s 8/70 theater and train a local to become the permanent projectionist.

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Rio	Cine IMAX	Brazil	IMAX	1570		10/1/98
Berlin Disc	Dicovery IMAX	Germany	IMAX	1570	3D	10/2/98
Columbus Mar	Marcus IMAX Theater Columbus	USA	IMAX	1570	3D	10/2/98
Mobile	Exploreum Museum of Science	USA	IMAX	1570		10/10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Shreveport	Sci-Port Discovery Center	USA	IMAX	1570		11/15/98
Murrieta	Socal Theaters	USA	Mega	870		11/25/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	11/26/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/1/98
Anchorage	CineVentures - Alaska	USA	Unk	870		12/17/98
Miami	IMAX Theatre at Sunset Place	USA	IMAX	1570	3D	12/17/98
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	12/18/98
Kofu	Yamanashi Youth Science Center	Japan	GOTO	1070		12/31/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/31/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	1/10/99
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D/SR	2/12/99
London BFI	British Film Institute	England	IMAX	1570	3D	3/99
Los Angeles HH	Edwards IMAX Howard Hughes Ctr	USA	IMAX	1570	3D	3/99
San Francisco	Sony IMAX Theater	USA	IMAX	1570	3D	3/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Wash NMNH	Samuel C. Johnson IMAX Theater	USA	IMAX	1570	3D	3/99
Yountville	Magnum Cinema	USA	Mega	870		3/99
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		3/99
Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	3/99
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Buffalo	Regal IMAX Theatre	USA	IMAX	1570	3D	3//99
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		3//99
Auckland	Cinema Plus IMAX Theatre	New Zealand	IMAX	1570	3D	4/99
Canary Islands	Museo del la Ciencias et la Tecnologia	Spain	CinMech	870		4/99
Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	4/99
Addison	Marcus IMAX Theatre	USA	IMAX	1570	3D/SR	5/99
Dublin CA	Regal IMAX Theater	USA	IMAX	1570		5/99
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	5/99
Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D/SR	5/99
New Rochelle	Regal IMAX Theater	USA	IMAX	1570	3D/SR	5/99
Oklahoma City	Omniplex	USA	Iwerks	1570		5/99
Rome	Trevi Fountain Theater	Italy	Iwerks	870		5/99
Toronto FP	Famous Players Paramount	Canada	IMAX	1570	3D	5/99
Bournemouth	Sheridan IMAX Theater	England	IMAX	1570	3D	6/99
Kuwait City	Scientific Center	Kuwait	Unk			6//99
Montreal FP	Famous Players Paramount IMAX	Canada	IMAX	1570	3D	6//99
Sacramento	Sacramento IMAX Theater	USA	IMAX	1570	3D	6/99
Sioux Falls	Kirby Science Discovery Center	USA	Iwerks	870		6/99
Surfers Paradise	Cinema Plus IMAX Theatre	Australia	IMAX	1570		6/99
Langley	Famous Players Colossus	Canada	IMAX	1570	3D/SR	7/99
Columbus COSI	Center of Science and Industry	USA	Iwerks	870	3D	9/99
Jackson MS	Davis Planetarium	USA	Iwerks	870		9/99
Montreal Sho	Showmax Theatre Montreal	Canada	Iwerks	1570		9/99
Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
Ankara	Transturk IMAX Theater	Turkey	IMAX	1570	3D	10/99
San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870		11/99
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/99
Berlin Sony	Sony IMAX Theater	Germany	IMAX	1570	3D/HD	12/99
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Johannesburg	Johannesburg IMAX Theater	South Africa	IMAX	1570		12/99
Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570		12/99
San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	12/99
Shanghai	Shanghai IMAX Theater	China	IMAX	1570	3D	12/99
Atlanta ST	Scitrek	USA	Unk	1570		2000
Austin	Texas State History Museum	USA	IMAX	1570		2000
Belfast	Sheridan IMAX Theater	N. Ireland	IMAX	1570	3D	2000
Bethlehem	Discovery Ctr of Science & Technology	USA	Mega	870		2000
Budapest	I.T. IMAX Theater	Hungary	IMAX	1570	3D	2000
Buenos Aires	Cinemark IMAX Theater	Argentina	IMAX	1570	3D	2000
Calcutta	Calcutta	India	Unk			2000
Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Honolulu BM	Bishop Museum	USA	Unk	1570		2000
Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Istanbul	Transturk IMAX Theater	Turkey	IMAX	1570	3D	2000
London SM	Science Museum	England	IMAX	1570	3D	2000
Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Mexico City Cmk	Cinemark IMAX Theater	Mexico	IMAX	1570	3D	2000
Muttontown	Cradle of Aviation	USA	IMAX	1570		2000
Prague	I.T. IMAX Theater	Czech Rep.	IMAX	1570	3D	2000
San Diego NHM	San Diego Natural History Museum	USA	Unk	870		2000
Sao Paolo	Cinemark IMAX Theater	Brazil	IMAX	1570	3D	2000

1999: Boom for Theaters, Bust for Producers?

*(from **1999** on page 1)*

that come to mind.) Next comes ***Extreme***, followed by ***Michael Jordan: To The Max***, the untitled **Golf** project for the World Golf Village in Florida, ***The World's Game***, about soccer, and ***The Boxer***.

Animation. Five 1999 releases will be wholly or partly animated. Of these, only ***The Old Man and the Sea*** is being created the old-fashioned way – hand painted, frame by frame – and is not 3D. The rest, ***Encounter in the Third Dimension, The Enchanted Billabong, Adventure Planet***, and ***The Boxer***, take advantage of the relative ease and economy of using computers to create 3D films.

Entertainment. Without naming names or pointing fingers, it is clear that some members of the class of 1999 are aiming more for multiplexes than museums. However, the current balance of commercial vs. non-profits (about which more below) means they will probably find it difficult to ignore institutional theaters entirely. Look for a few half-hearted and dubious "educational packages" accompanying 1999 releases. Nevertheless, a majority of the 24 fall solidly (if not stolidly) into the documentary category.

The Fate of New Films

The competition that will inevitably be arise from this glut in production will make 1999 a good year to own a theater, but a bad year to release a film. For the past several years, most notably at the **Large Format Cinema Association** conference in May 1998, filmmakers have been complaining that theaters are taking too large a piece of the box office pie, leaving too little to support quality production. And yet the theaters' take can only increase in the next twelve months, as they sit back and watch distributors with two dozen competing films (to say nothing of the dozens of older films still active) slug it out among themselves.

With an embarrassment of riches from which to choose, few theater managers will feel compelled to pay top dollar for any particular film. Regardless of their mission or booking preferences, they will be able to say about virtually any film, "Yes, this might do well in my theater, but so would three or four others I could take." Price will become the dominant factor in booking decisions, possibly driving lease rates to new lows. **Mitchell Cannold**, president of **Big Screen Pictures**, is blunt about the outlook: "Some pictures in 1999 will be D.O.A. [dead on arrival]."

The increase in production has already led to changes in theaters' booking practices. Most theaters are now putting two or more films on their daily schedule and opening a new film every three or four months. **Mark Katz**, president of **nWave Pictures Distribution**, predicts that "the old fashioned 'A' run – six months as the only film on the schedule – is not going to exist any more." According to Katz, whose LF distribution experience has included stints at **Imax Corporation**, MacGillivray Freeman, and **Sony Pictures Classics**, distributors who for years hoped to net at least US$100,000 per theater can now expect only $75,000 – $80,000. And this is usually achieved only by extending the film's 'B' run.

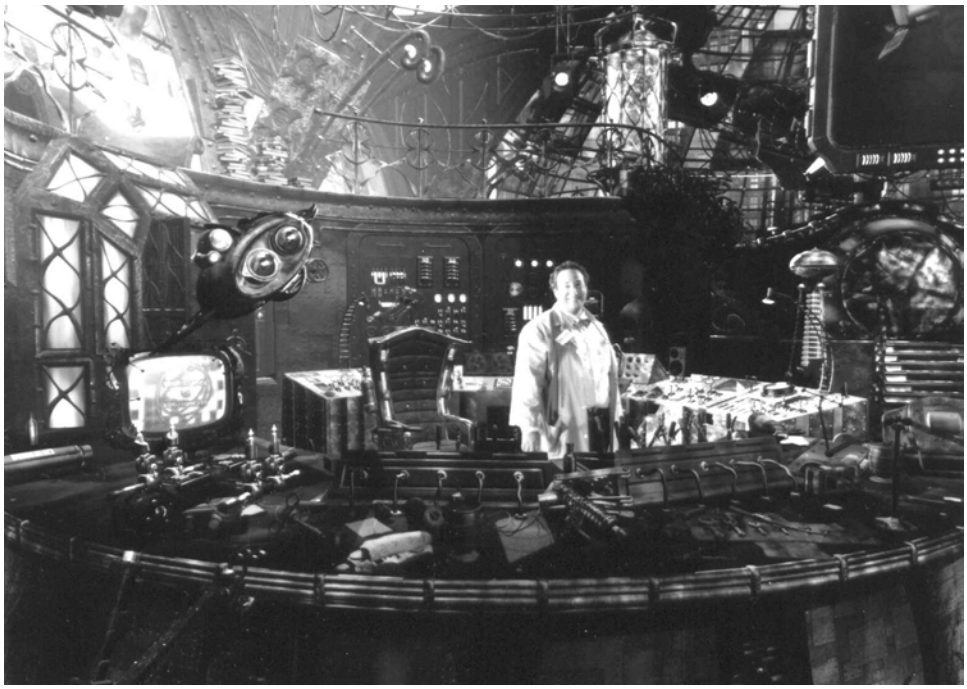
With 24 films opening in 1999, theater managers can sit back and watch distributors slug it out among themselves.

Furthermore, growth in theaters, which would normally offset losses from lower lease fees, will not be as helpful as might otherwise be expected. The vast majority of new theaters are being built by commercial exhibition chains that will book centrally for as many as a dozen LF screens – a new phenomenon in the LF world. These customers will naturally expect – and will no doubt get – distributors' best deals.

Another result of the boom in production has been the telescoping of the time it takes a film to get from concept to screen. The rule of thumb for ordinary LF films has been no less than 12 to 18 months in fundraising and preproduction and another 12 to 18 months in production and post. Many films have taken years more.

Several of this year's films – if they open on schedule – will have accomplished the whole process in 18 months or less. This puts pressure on all other producers to speed up their projects, which could tend to increase production costs and/or lower

*(see **1999** on page 8)*



1999's Large Format Films

The following new films are set to be released in 1999. They are presented here in chronological order by announced release date. Summaries in quotation marks are taken from official literature or press materials. More complete production credits can be found in "In Production" on page 14.

Olympic Glory *January 21*

"*Olympic Glory* will transport viewers into the 1997 Winter Olympic Games. Audiences will be catapulted to the heart of the action – to the slopes, in the rink, on the course. The film will profile several world-class athletes from different countries, including Bjorn Daehlie, perhaps the world's greatest cross-country skier and the most successful Olympian of all time. The film will explore the science, psychology, and physiology behind the sports, including key elements that enable athletes to go farther, faster, higher, and become stronger."

Encounter in the Third Dimension *February 26*

"*Encounter in the Third Dimension* will take audiences into the unforgettable, state-of-the-art world of 3D cinema. Guided by an eccentric professor who is surrounded by every manner of 3D gadgetry in his workshop at the Institute of 3D Technology, the audience experiences the illusion of 3D cinema of the past, the present and the future. As we discover more about the fascinating world of 3D cinema, the Professor demonstrates some of his favorite 3D toys including a 'flight' inside a modern-day Viewmaster to see a series of rare images from the Golden Era."

Extreme *February*

"*Extreme* will present some of the world's best extreme sport athletes facing challenges and testing their resources against nature in their quest to discover their own unique individual potential. *Extreme* will bring the radical worlds of surfing, windsurfing, skiing, snowboarding, base jumping, and rock and ice climbing to the giant IMAX screen. *Extreme* will communicate that adventure does not require hanging on a rope on the side of a mountain or surfing a 40-foot (12-m) wave. Adventure is a positive journey available to everyone willing to apply certain principles to the day-to-day challenges of everyday life."

Wildfire: Feel The Heat *March 1*

"Experience one of the most powerful forces in nature — and the efforts to contain it — as you join the exceptionally trained, dedicated men and women who battle wildfires. From the smokejumpers who parachute into blazing infernos to water-bombing helicopters, you'll discover the unique arsenal of weapons and expertise used against this raging monster. And as you roam over the breathtaking wilderness of Idaho, California and Australia, you'll see how some fires are deliberately set and controlled by fire fighters in order to preserve the earth's natural resources."

Wolves *March*

"*Wolves* takes audiences on a dramatic journey to uncover the mysteries of the wolf. Adults and children alike will learn about the wolf's life in the wild, its near extermination and its courageous return. Spectacular footage was shot on location in Yellowstone National Park, Idaho, Alaska, Yukon Territory, Northwest Territories and Quebec. Produced in cooperation with the National Wildlife Federa-

*(see **NEW FILMS** on page 9)*

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*(from **1999** on page 6)*

quality.

The shifting theater balance

Thanks to Imax's aggressive marketing to major exhibition chains, commercial IMAX theaters worldwide will outnumber non-profits in 2000. A year or two later, the same crossover will occur among all LF theaters.

After a flurry of multi-system signings in 1996 and 1997, new deals for commercial IMAX theaters in North America have slowed. The company says it has been focusing its attention on Europe, where it announced several signings last fall (*see The Biz, November 1998*). So far, these agreements have not resulted in the volume of the domestic sales of the last few years, but the rest of the world is obviously a huge and largely untapped market.

It remains to be seen how well commercial 3D LF theaters will meet their owners' expectations in the long term. Reports from the earliest such venues suggested that attendance started out strong but dropped off significantly after the first year. This pattern was widely blamed on the shortage of good 3D films, although some observers questioned whether it might also be due to audiences losing interest in the novelty of 3D. With the total of 3D titles longer than 30 minutes nearly doubling in 1999, an answer to this question may soon become apparent.

Also unclear is how strongly committed cinema chains will be to LF. The institutional market has been extraordinarily stable, if slow in growing, for more than a quarter of a century. For most museums, the LF theater is the most important revenue source, and is essential to long-term financial viability. But museums are also strongly guided by their educational mission, in which LF plays a role similar to other exhibits.

Commercial theaters could dramatically increase LF audiences, or they could trigger an industry-wide decline.

On the other hand, for movie theaters the chief cash cow is the concession stand, not the box office. These venues operate in a highly competitive environment and are focused squarely on the bottom line. LF theaters will serve their purpose if they bring in more patrons to buy popcorn and sodas and keep them in the building longer.

If the multiplexes have unreasonably high expectations for their LF houses, they may not have the patience to learn the ins and outs of the looking-glass world of LF exhibition that the museum market has shaped over the last three decades. Unused to crafting their own film marketing campaigns, paying tens of thousands for prints, dealing with schools, and selling patrons on 40-minute films that cost as much as (or more than) two-hour features, they could simply and suddenly opt out. Long-term hardware lease and maintenance contracts might make this financially painful, but unlike their institutional counterparts, commercial exhibitors have an obvious alternate use for the LF auditorium, one whose economic potential is known to the fifth decimal place. If the first few LF houses in a multi-system signing perform marginally, they may or may not remain in operation, but the last few probably won't even get built.

Furthermore, to the extent that commercial operators use LF theaters to distinguish themselves from competing chains, every increase in LF screens weakens their value as product differentiation. In North America the top 11 cinema circuits own more than 60% of all conventional screens, and five of these chains, representing 28% of all screens, have deals to build IMAX theaters. And other LF vendors are already attacking the conventional market with 8/70 systems. (*See "MegaSystems tests 8/70 in So. Cal." Biz, page 4.*)

On the non-profit side, growth in institutional 15/70 theaters has been declining since 1992, when it peaked at ten new installations. Most major museums and science centers with the resources and inclination to build a 15/70 theater have probably already done so. The remaining institutional market, especially in North America, may find the 8/70 format a

*(see **1999** on page 10)*

1999's Large Format Films

*(from **NEW FILMS** on page 7)*

tion, the film delivers a powerful educational message blended with high entertainment."

Island of the Sharks *April 21*

"Cocos Island, an uninhabited rainforest island off the coast of Costa Rica, is one of those special places on earth. Protected from human activities because of its remote location 300 miles (500 km) into the Pacific Ocean, the seas surrounding the island are like an underwater 'wilderness.' *Island of the Sharks* will visually immerse audiences in this underwater world – creating the sensation of diving among the sharks, manta rays, and one of the largest animals on earth, the whale shark."

Gold Fever *June*

"Prospector Al Doherty and his dog Blue set out on a five-month trek along the Klondike trail. After 24 years, he still hasn't hit it rich. In 1898, George Carmack discovered a nugget of gold in the Yukon, precipitating the Klondike Gold Rush. On Africa's Gold Coast, Ashanti tribal King Otumfo—Ware the 2nd, celebrates a Royal Durbar festival adorned with so much gold he can barely lift his arm. *Gold Fever* interweaves these stories with exotic side trips to Thailand, India, and Africa, documenting the cultural, economic, and historical significance of gold."

The Old Man and the Sea *June*

"*The Old Man and the Sea* is one of Ernest Hemingway's most enduring works and recasts, in the author's striking style, the classic theme of courage in the face of defeat, of personal triumph won from loss. Magnificently transposed for the giant screen via the richly animated paintings of award-winning director Alexander Petrov, *The Old Man and the Sea* will carry all the emotional power and meaning of the original story. The animated tale will be complemented by an introductory vignette featuring an on-screen appearance by the late author himself."

Siegfried and Roy: The Magic Box *July*

"Explore a world of sensational mystery and magic with the world's greatest illusionists. Siegfried and Roy take you from their record-breaking Las Vegas stage show to their home, a wildlife sanctuary where they romp freely with their world-famous white tigers and lions."

Yangtse: The Great River of China *July*

"The Yangtze, the longest river in Asia, is the site of the world's largest hydroelectric project, the Three Gorges Dam. As it faces this new chapter in its illustrious history, the Yangtze is also the stage for the adventures of a young Canadian violinist as she journeys down the length of the Yangtze, encountering a multitude of traditional cultures and fabulous historical treasures on her way to the Yellow Sea. Experience the wonder of 5,000 years of history along the 3,750 winding miles (6,000 km) of the *Yangtze, Great River of China*."

The Enchanted Billabong *summer*

"Some children don't believe in Santa, the Easter Bunny, or the Tooth Fairy. Seven-year-old Greg is one of those kids. He and his mother have been in the country for one night and Greg's already bored. Until Granny suggests he go for a ride down to the billabong. When Greg crashes his bike and loses a tooth, his eyes begin to open to the wondrous enchanted world that surrounds him. Set in the stunning Australian bush and created with state-of-the-art animation, *The Enchanted Billabong* is a story that brims with the power of imagination, the wonder of nature, and the innocence of childhood."

Galapagos: The Enchanted Voyage *summer*

"Retrace the groundbreaking footsteps of Charles Darwin with a young scientist as she explores the biological diversity and unique geologic history of the Galapagos archipelago. Plunge 3,000 feet (900 m) into underground lava tubes, soar over the peaks of 5,000-foot (1,500-m) volcanoes, and encounter an abundance of marine life including marine iguanas and the world's largest shark, the whale shark."

Golf (wt) *summer*

Produced for the World Golf Village in St. Augustine, FL, this film will examine the history of this centuries-old game and visit picturesque and unusual golf courses around the world.

Michael Jordan To The Max *summer*

"This film captures the real-life story of Michael Jordan, the world's most spectacular athlete and most recognizable person. The audience will take a journey into his life, experiencing firsthand the drama and excitement of NBA basketball as well as the personal triumphs of this exceptional individual. A veteran film crew shot the

*(see **NEW FILMS** on page 11)*

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*(from **1999** on page 8)*

more attractive option, although Imax will no doubt be offering these venues the smaller, less-costly SR system as the IMAX-brand alternative to 8/70.

Finally, the third segment of LF theaters, theme parks, is moribund and showing few signs of recovery. Motion simulators are virtually the only new installations that Imax, Iwerks, or Showscan have made in theme parks in the last five years. Giant screen theaters with seats that *don't* move may have little place in theme parks in the 21st century.

The view in the crystal ball

The broad mix of influences and variables in the LF business makes prediction of specific outcomes a fool's game. Nevertheless, the trends described above suggest a number of possible scenarios.

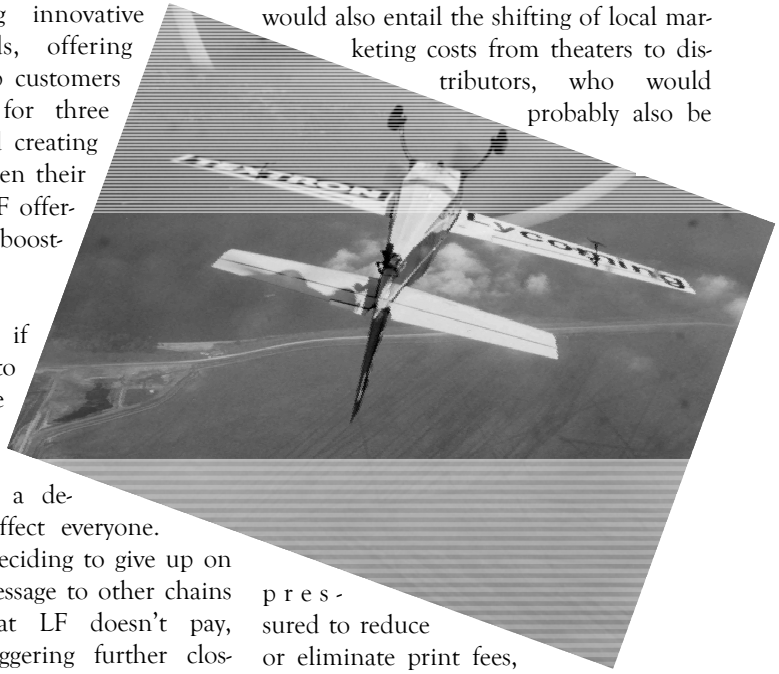
Production roller coaster. If competition drives lease fees too low, some films could fail, and others still in production may fold and cut their losses. This could result in a comparative shortage of films a year or two out, followed by another boom, and so on. This pattern would probably be more extreme in the first cycle or two, settling down somewhat once the real capacity of the market is established.

Theater boom... If commercial theaters are wise and patient, they could dramatically increase the market for LF films, finding substantial new audiences and spurring production in new forms and genres. Developing innovative marketing methods, offering enticements to keep customers in their facilities for three hours or more, and creating pricing tie-ins between their conventional and LF offerings could be key to boosting LF attendance.

...or bust. But if some don't adapt to the demands of the LF medium and drop out, the industry could enter a decline that would affect everyone. One major player deciding to give up on LF might send a message to other chains that LF doesn't pay, triggering further closings. Commercial operators were quicker to get into LF than non-profits, and could be just as quick to get out.

New products. Regardless of whether it's boom or bust, or something in between, the dominance of commercial theaters can reasonably be expected to herald a shift in production toward more purely entertaining software. This can already be seen in some of the pictures now in production and in the $120 million, 19-film deal that **Big Screen Pictures** is pursuing (*see MaxImage! September 1998, page 1*). The downside of this could be to move production resources away from the non-fiction films that the museums require.

New methods. The chains may start to shape exhibition contract terms along the more familiar lines of the deals they make for conventional films. This could result in a larger return for distributors and producers, although competitive forces will probably hold royalties well below the 50% of gross that is the norm in 35mm. It would also entail the shifting of local marketing costs from theaters to distributors, who would probably also be pressured to reduce or eliminate print fees, which are virtually unknown in the conventional world.



Any number of other alternatives is possible, and only time will tell which will come to pass. In any case, it seems inevitable that the LF industry will be living out the ancient Chinese curse, "May you live in interesting times."

1999's Large Format Films

*(from **NEW FILMS** on page 9)*

Chicago Bulls throughout their recent championship run, which culminated in storybook fashion with Jordan winning the title game in the final minute. *Michael Jordan to the Max* will be a larger-than-life tribute to a larger-than-life figure."

Solarmax *September*

Solarmax will look at the complex physical, social, and spiritual relationships between the sun and humankind.

Ultimate G's: Flying to the Extreme *September*

"Imagine breathtaking flight formations performed by five planes, creating the illusion you're watching a single aerial dancer in fluid motion. The Northern Lights is one of the most prestigious aerobatics teams in the world and the only civilian team to perform with five aircraft. *Ultimate G's: Flying to the Extreme* will take the audience on a ride that promises to evoke some of the most intense sensations that man can feel, putting spectators at the controls of a Northern Lights Extra 300 airplane."

The World's Game *October*

"During the past century, soccer has captured the imagination of people from the Saharan plains of Africa to the Arctic tundra of Norway. In this sweeping 45-minute portrait of the World's Game, we will understand what makes soccer unique among all the sports in the world. Through a young boy's eyes, we will see how such a simple sport can have the power to lift a nation's spirit or break a country's heart. He will lead us from the sandlot to the world's stage, the World Cup Final in France, where we will enjoy a front row seat to the greatest drama sport has to offer."

Adventure Planet *fall*

"Aliens land in a theme park which they believe is earth, and an incredible, ride-filled adventure ensues. nWave Pictures' second 3D CGI large format film is scheduled for completion in spring/summer of 1999."

Cirque du Soleil: Journey of Man *fall*

"At one time or another, everyone has dreamed about running away to the circus, to rediscover the child within. With the help of characters from Cirque du Soleil who will act as our guides, we will take that journey. We begin with the Child who is taken on the Journey of Man in search of the magical celebration of life. Along this mythical journey his guides take Child through the spiritual stages of mankind. The story crosses all boundaries, cultures, and languages. A story told with signature Cirque du Soleil music and sound design."

Sydney – Story of a City *fall*

"Using live action, documentary film footage and 18th and 19th century drawings combined with the latest visual technology and computer-generated images, *Sydney – Story of a City* will be a revolutionary large-screen journey through Sydney's history. A dramatic linking structure will combine historical elements tracing the city's story from before its foundation in 1788 as a convict colony to a modern-day metropolis ready for the new millennium. We will take the audience on a journey through Sydney's history, growth and development in a way never seen before."

Vulcania *fall*

A look at volcanoes around the world, made for the European Volcanism Center in Auvergne, France. 20 minutes, filmed in 8/70.

The Boxer *late 1999*

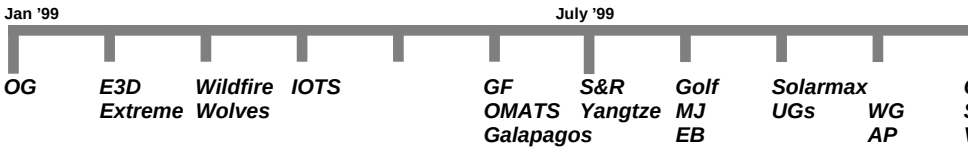
"A riveting comic tale, *The Boxer* is the story of one small man meeting one very large man in the boxing arena. Slim is our man and he is small but he thinks big. He's a man of focus, a man of vision, of blind ambition, and... well... he's not too bright. Will he prevail? We're not telling, but there certainly won't be any shortage of action to talk about. A colorful cast of supporting players rounds out the setting for this virtual David and Goliath tale. Killer, Fats, Shorty, Coach, and Ref all make history with their captivating performances."

Migrations *late 1999*

"Migration is one of the great inventions of Nature. It is a life-and-death response evolved by natural selection over eons in certain animal families. For some, it is an easy passage. But for others, migration involves an element of the spectacular – creatures move in enormous swarms, or undertake trips of heroic proportions, or both. In many cases, they navigate in ways we do not yet fully understand with an uncanny precision we find astonishing. It is these extraordinary creatures and journeys we will join during one year of Earth's sweeping changes... in *Migrations.*"

The Majestic White Horses of Vienna (wt) *late 1999*

"Over 400 years of illustrious history continue to be preserved in the spellbinding performance of the majestic dancing white horses of Vienna at the Spanish Riding School. Here, in the heart of Europe, the world-renowned white horses and their regal riders interact in perfect harmony, reflecting ten arduous years of training and providing the audience with an unforgettable experience. A truly unique art: riding skills in their highest form."



* New listing
Underlined titles are 3D

Encounter in the 3rd Dimension

nWave Pictures, Iwerks Entertainment; distributor: nWave (15/70), Iwerks (8/70, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: February 1999.

– Film is complete.
– Opening at the California Science Center, Edwards Irvine, and Edwards Ontario theaters on Feb. 26, 1999.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999 in Europe, March 1999 in North America.

– Picture is locked.
– December: Sound mixing.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; cinematographer: Rodney Taylor; line producer: Alex Ferguson; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski. Release: March 1999.

– Film is complete.
– Opening at the National Air and Space Museum, Washington, DC, in March 1999.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer; narrator: Robbie Robertson. Release: March 1999.

– Picture is locked.
– Sound mix is complete.
– January: minor fixes to sound track at Sonolab in Montreal.

Island of the Sharks (wt)

Nova Large Format Films/Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

– Principal photography is complete.
– January: Editing continues in Del Mar, CA.
– World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

Gold Fever

Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: June 1999.

– Principal photography is complete.
– January: Shooting at a church in Mexico; CGI work and editing continue in Toronto.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: Ogden Entertainment; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: June 1999.

– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by February 1999.
– Live action photography is complete.
– January: Editing continues in Montreal.

Siegfried and Roy: The Magic Box

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July 1999.

– December: Shot on the Mirage's stage in Vegas.
– February: Shooting on a stage in L.A.

Yangtze: The Great River of China

Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: July 1999.

–Shooting wrapped in October.
–English version will be ready for GSTA conference in September 1999.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; script: Barry Clark; editor: James Lahti; producers: Giddings, Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: summer 1999.

– Principal photography is complete.
– January – February: pickups in Galapagos and Florida.

Golf (wt)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: summer 1999.

– Shooting, temporarily on hold while the script is refined, will resume in early 1999.

Michael Jordan To The Max

Giant Screen Sports, James D. Stern Productions, NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Jim Stern. Release: summer 1999.

–Filming will resume when NBA lockout ends.

The Enchanted Billabong

ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: summer 1999.

– Half of 3D CGI work is done.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: September 1999.

– December: Filmed at 5,500-year-old temple at Newgrange, Ireland.
– Future locations: Antarctica, Japan, Turkey.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: tba; director: tba; cinematographer: tba; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: September 1999.

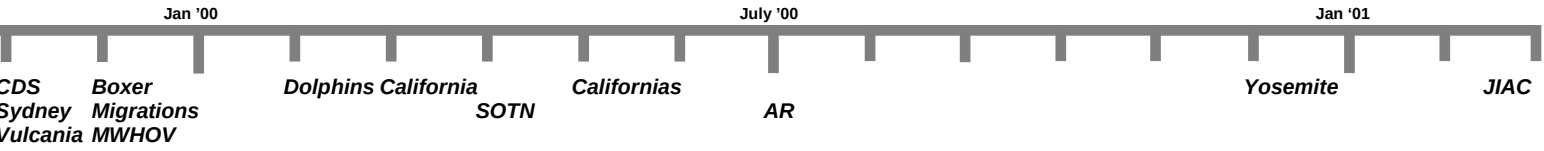
– December: Tested Iwerks 8/70 3D rig on Northern Lights aerobatic planes.
– January – February: Filming aerobatics over El Salvador.

The World's Game

Giant Screen Sports, Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: October 1999.

– March – May, 1999: filming in Brazil, USA,

DP David Kessler shooting The World's Game.



Japan, Europe, Africa.

Adventure Planet
nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.
– Twenty minutes of animation is complete.
– January: Animation continues at Trix in Brussels.
– Film will be complete by LFCA conference in May 1999.

Cirque du Soleil: Journey of Man
Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: fall 1999.
– January: Las Vegas, Bahamas.

Sydney: Story of a City
Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleruen; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1998.
– December: Filmed in Sydney.
– Shooting wrapped on Dec. 31, 1998.

Vulcania
Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall 1999.
– Still to be filmed: volcano in Vanuatu in the New Hebrides.

The Boxer
TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 1999.
– Computer animation is continuing at TFX Animation in Montreal.

Migrations
Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.
– February – March: Filming gray whales off Vancouver Island, Canada.

The Majestic White Horses of Vienna (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Walter Kindler, Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: late 1999.
– February – July: Vienna, Spain, Jordan, and Slovenia.

Dolphins (wt)
MacGillivray Freeman Films, National Wildlife Federation; distributor: MFF; director/cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill; producer: Alec Lorimore; executive producer: Chris Palmer. Release: February 2000.
– December – January: Filming dusky dolphins off Patagonia, Argentina.

California *
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: March 2000 (California), Summer 2000 (world).
– December: Filmed in Mavericks, California.
– March: Shooting in San Diego

Symbol of the North (wt)
SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.
– February: Shooting in Northern Quebec and Labrador.

The Californias (wt)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

American Road
Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.
–Spring – Summer 1999: Filming throughout USA.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
– 20% of principal photography has been shot over the last 18 months.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
–No further shooting scheduled.

Also in production:

Patrouille de France *
Rigaud Production; producer: Dominique Rigaud. 5 min. Release: fall 1999.
– October: filmed French national precision aerobatic team over Provence.
– January: Post production begins.

Director Al Giddings, right, and a camera assistant filming Galapagos *with the IMAX 3D camera .*

Kazakhstan, Camels, and Space

by James Neihouse

What the heck do Kazakhstan, camels, and space have in common? The IMAX 3D® International Space Station film, that's what!

On Nov. 20, 1998, a new era in space exploration and international cooperation began with the launch of the first module of the International Space Station. Called Zarya, Russian for sunrise, the functional cargo block module was boosted to orbit by a Russian Proton rocket from the Baikonur Cosmodrome in Kazakhstan. An LF crew was there to document this historic event for the next space film from **Imax Corporation**, which is being sponsored by **Lockheed Martin Corporation** in cooperation with the **National Aeronautics and Space Administration**.

L to r: Dylan Reade, Toni Myers, James Neihouse

The crew consisted of producer **Toni Myers**, associate producer **Judy Carroll**, Russian director **Ivan Galin**, director of photography (yours truly) **James Neihouse**, second unit DP **Jack Tankard**, sound recordist **Greg Smith**, assistant cameramen **Dylan Reade** and **Fred Weigle**, key grips **Carlo Secchiaroli** and **Chris Tate**, 3D technician **Mike Hintermeister**, and interpreter **Misha Tchernuhin**.

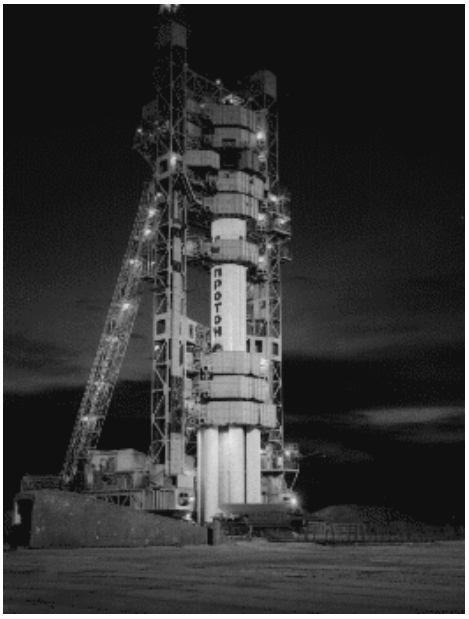
The North American members of the crew traveled to Moscow on Nov. 10 and began clearing over two tons of camera equipment though Russian customs, a task that would prove to be arduous at best. In 1996, while shooting for the 15/70 film ***Mission To Mir***, Judy Carroll and I missed a Soyuz launch because of customs delays and we were determined not to go through the same thing this time. Unfortunately, the Russian customs officials didn't see it that way.

Finally, after nearly a week of 18-hour days, customs stamps, signatures, serial number inspections, and mounds of paperwork, the equipment was finally cleared, but only after we missed our first two shots. We had wanted to shoot the mating of the Zarya module with the Proton booster as well as the transport of the assembled rocket to the launch pad. Undaunted, we continued on the next leg of our journey – the charter flight from Moscow to Baikonur.

Unloading 85 cases containing three cameras and associated support equipment from an airplane is no one's idea of fun, but doing it in Kazakhstan in November, when it's below freezing, is just plain awful. Doing it at 2:30 in the morning is even worse. I still don't know how we were able to get all that gear into one small truck! On the bright side, we were treated to some outstanding meteors from the Leonid meteor shower. Being in the middle of nowhere made for a really dark sky.

To make up for the shots we lost during the customs delays, we did a few setups on the pad prior to preparing for the launch. While scouting in October, we had found a position in the middle of the railroad tracks that are used to move the launch vehicle to the pad. Although we could not put the camera there during launch because the tower rolls over that spot at T-minus-70 minutes, we did grab a shot from that location. With tracks receding toward the launch vehicle, the shot has a real 3D look even when viewed in 2D.

We were able to set up the IMAX 3D camera less than 200 feet from the rocket. We had previously filmed a shuttle launch with this camera, using the underwater housing as a blast box. We decided early on that that housing would be too big to ship to Kazakhstan, so we had to come up with something else. The housing was custom built by Imax at their Sheridan Park plant. Designer **Bruno Gilbert** and camera specialist **Kevin Kowalchuk** collaborated on the project and turned out a great enclosure in near record time. Our "portable" housing was made up of six panels: the base and front were made of half-inch (12mm) steel plate, and the top and remaining three sides were double-walled panels constructed of eighth-inch (3mm) steel. When we got to the location we filled the four panels with sand to add weight and reduce the effects of the blast. The total weight of the box after it was assembled with the camera inside was over 1,200 pounds (545 kg). The whole thing was then anchored to the pad surface with half-inch (12mm) steel bolts. As additional protection from the blast, we piled about 1,500 pounds (680 kg) of sandbags on the housing, just to make sure it stayed put.



The camera was started using a "hard wire" signal from the launch control bunker half a mile (800 meters) away. One of the main problems we had was getting the cable into the tightly sealed bunker. We finally found a steel door that is bolted shut during launch. We ran the cable through one of the bolt holes around the edge of the door, which went without one bolt for launch. Mike Hintermeister was the lucky guy who got to push the button at the right moment.

Greg Smith set up two digital audio recorders at remote sites. One was con-

tained in the camera's blast box with a microphone stuffed in the sandbags. The other remote recorder was in the launch bunker. We snaked the stereo microphone cable through the same bolt hole as the camera control cable. Mike got to run the recorder as well as the camera.

For backup and cutaways, we filmed the launch with manned cameras from 1.5 miles (2.5 km) away. We were closer than anyone else except for the folks in the launch bunker. The Russians supplied us with special gas masks in case a rocket fuel cloud drifted our way.

On the morning of the launch we were allowed to visit the camera at the launch pad to make sure everything was still okay. While we were there, the vehicle vented some fuel – nitrogen tetroxide. The stuff came out in a ketchup-red cloud, looking like iodine dropped into a glass of water. We had our gas masks, but the wind was blowing the stuff away from us, so no one bothered to put them on. Back at the manned position everyone scrambled to get the masks on, since they could tell which way the cloud would head.

The launch went right on time, in typical Russian style, despite gray weather and a stiff westerly wind. It was truly amazing to see a Russian rocket launch with an American flag and the NASA logo on its side.

It's always strange to go out to a launch pad after a launch. You've spent days working around the pad prior to the launch and this hulking giant is always there, waiting to go. After the launch you arrive at the pad and the giant is gone. I always feel like doing a double take: "Hey, someone stole the rocket!" What's even stranger is the thought that the vehicle is now 250 miles (400 km) overhead, circling the earth at 17,500 miles per hour (28,000 kph).

But when we arrived on the pad after the launch, things were *not* the way we left them.

The sandbags we had piled on the blast housing had all been blown off. Some were 10 to 15 feet (3 to 4.5 m) from where they had been stacked. And these sandbags weighed 60 to 70 pounds (25 to 30 kg) each . The front of the blast box looked like it had been sand blasted, and chunks of the quartz window were lying around the front of the box.

The camera had taken a direct hit from a something blown up by the rocket. The projectile hit the camera directly over the right lens and broke the 3/8-inch (9mm) thick quartz glass window as well as the neutral density filter over the lens pair. Fortunately, neither the lens pair nor the camera was damaged.

Our only question at that point was,

Post launch. Note broken quartz window.

When did the object hit the camera? Before or after the rocket had left the camera's field of view? It took us about an hour to dig the camera out of the sandbags and get the blast housing apart.

We went right for the videotape recorder which captured the image from the IMAX camera's video tap while film was rolling. Rewinding that tape took forever!

We finally got to the launch sequence, saw the engines ignite, watched clouds of smoke rose from each side of the rocket, along with a big puff of that iodine-colored smoke. The rocket lifted off the pad, flames shooting everywhere, blast throwing up debris. It just cleared the frame when WHAM! A rock hit the lens. It could not have been timed better!

What a relief! We knew the camera had run and the shot was in the can. Mike was off the hook! Our only concern now was that the footage counter only read 850 feet, so the camera had not run the full 1000 feet (300 meters) of film. On further inspection, we found that one of the platters of left-eye feed magazine had been vibrated loose, presumably by the launch, and had caused the film to break. In all, we got three great shots of this historic launch.

On Dec. 4 the Space Shuttle *Endeavour* lifted off from the Kennedy Space Center with the second part of the space station, called Unity, on board, as well as two IMAX 3D cameras, one in the cabin, the other in the cargo bay. Both use the new 30-perf pull-across single-strip design from MSM. The shuttle rendezvoused with Zarya, where the crew captured the Russian module with the orbiter's robot arm and attached it to Unity, completing the first step in building the first international space station. The assembly was filmed with the cargo bay camera, operated remotely by the crew from inside the orbiter cabin.

Other ground shoots are planned, including a return to Baikonur to film the Soyuz launch of the Expedition One crew, the first crew that will live aboard the space station. The astronauts will be shooting IMAX 3D film as the construction process proceeds. The IMAX 3D cabin camera will remain on board the International Space Station until the end of Phase Two of the project. Film will be ferried up and down by the space shuttle. The movie is set to be finished in spring 2001.

Oh yeah, the camels. There are several herds of "free-range" camels – the two-hump variety – roaming the cosmodrome. One morning we spent several hours herding some of them into a shot with the launch facilities in the background. A couple of crew members got just a little too close for the camels and were treated to some Kazak camel spit, although no one took a direct hit.

You just never know what you will be doing on these shoots. That's what makes them so much fun!

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Bookings: January 1999 by film

597 bookings of 81 films in 208 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	3/29/00	A
	Bangkok	11/27/98	5/31/99	
	Cape Town	11/15/98		B
	Denver	10/9/98	2/11/99	B
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	A
	Houston MNS	10/10/98	1/31/99	A
	Las Vegas CP	10/19/98	4/19/99	
	Louisville	1/9/99	6/99	A
	Melbourne	6/26/98	5/31/99	
	Milwaukee	12/12/98	6/30/99	
	Montreal VP	10/23/98	4/11/99	A
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Ontario Edw	1/1/99	6/30/99	
	Perth Omni	7/4/98	2/28/99	A
	Portland	11/6/98	2/4/99	A
	Regina	12/15/98	10/1/99	
	Scottsdale	10/8/98	3/1/99	A
	Sydney	6/4/98	5/31/99	
	Tempe	10/8/98	1/13/99	B
	Vienna	1/8/99	4/8/99	A
	Wash NASM	1/1/99	12/31/00	E
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Brisbane	1/21/99	4/99	
	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Hampton	7/15/98		S
	Lubbock	11/4/98	2/28/99	A
	New Orleans	9/1/98	1/31/99	A
	Ontario Mills	7/2/98	6/30/99	E
	Perth Omni	10/31/98	2/28/99	F
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	9/12/98	2/28/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97	9/30/99	S
	Tokyo IMAX	4/18/98		B
Alamo	Hastings	12/10/98	5/30/99	
	San Antonio	1/88	12/99	A
Alaska	Chiba City	4/1/98	3/31/99	A
	Hampton	9/19/98	1/7/99	A
	Hutchinson	11/13/98	5/30/99	A
	Ichikawa	12/1/98	3/29/99	A
	Jersey City	10/9/98	4/22/99	B
	Nagasaki	10/2/98	3/31/99	A
	Nagoya OT	4/1/98	3/31/99	A
	Ontario Mills	11/26/98	3/25/99	E
	Orlando SC	12/1/98	3/31/99	B
	Osaka Sak	10/1/98	4/6/99	
	Perth Omni	1/98		B
	Quebec	10/27/98	2/22/99	A
	Sasebo	11/1/98	1/31/99	A
	Seattle Omni	11/1/98	2/28/99	
	Singapore SC	9/1/98	3/1/99	A
	Tijuana	7/25/98	1/9/99	
	Tokyo TSC	12/5/98	5/30/99	A
	Vantaa	9/1/98	8/31/99	A
	Vienna	1/8/99	4/8/99	E
Amazon	Apple Valley	9/1/98	2/99	B
	Boston MOS	9/25/98	1/10/99	A
	Brussels	5/20/98		B
	Edmonton SSC	10/9/98	2/8/99	
	Hastings	3/23/98	6/7/99	B
	Houston MNS	7/10/98	1/31/99	A
	Mexico City Pap	1/1/99	8/31/99	A
	Paris Def	9/11/98	1/11/99	
	Perth Omni	10/98		A
	Rotterdam	4/23/98	3/31/99	S
	Speyer Imax	11/14/97		B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	10/9/98	1/7/99	E
Antarc	Bangkok	11/26/98		
	Berlin Disc	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Perth Omni	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/29/97		
	Bochum	12/97		
	Dusseldorf	10/15/98		
	Halifax	9/8/98		
	Madrid	10/27/98		
	Montpelier	11/11/98	2/99	
	New York Sony			B
	Oslo	9/28/98	5/11/99	
	Sinsheim	9/19/97		B
	Sydney	3/15/98		E
Beavers	Baltimore			S
	Berlin Disc	10/2/98		B
	Hamaoka	4/1/98	3/31/99	
	Lucerne	10/19/98	3/1/99	B
	Memphis Pink	10/17/98	1/30/99	A
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Berlin Disc	10/2/98	10/1/99	A
	Brussels	9/30/98		S
	Dublin IRL	10/2/98	3/31/00	
	Houston SCH	7/30/94	5/31/00	
	Speyer Imax	5/18/95		S
	Stockholm	11/16/98	11/15/99	
	Sydney	1/7/98	1/28/99	B
Closed	Castle Rock	11/1/98	4/30/99	
	Richmond VA	10/98	3/99	
CV	Dayton	9/1/97	1/31/99	S
	Hampton	9/19/98	1/7/99	B
	Hong Kong	2/10/98	2/9/00	S
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	Sagamihara	10/24/98	4/15/99	A
	Speyer Dome	7/2/98	2/9/99	A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
DB	Omiya	9/1/98	3/31/99	A
DIA	Brussels	5/20/98		B
	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson		6/17/99	S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Montpelier	1/20/99		
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	9/1/99	
	Taipei AM	2/4/97	2/4/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Dayton	12/15/97	1/4/99	
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Nagano Hot	12/19/98	5/10/99	
	Perth Omni	2/95		S
	Quebec	11/14/98	2/22/99	B
	Tampa MOSI	12/1/95	9/30/99	S
Discov	Shima	4/10/98	3/31/01	A
DOF	Dallas AA	1/93		
DP	Tatebayashi		5/16/99	A
	Wakayama		3/31/99	A
EMSH	Seattle Omni			A
EOTS	Chiba City	4/1/98	3/31/99	A
	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Anchorage	12/17/98	4/30/99	A
	Atlanta FMNH	1/1/99	2/28/99	B
	Baltimore	10/1/98	2/6/99	E
	Barcelona	3/12/98	3/10/99	A
	Berlin Disc	10/2/98	4/1/99	
	Boston MOS	9/25/98	1/10/99	B
	Branson	5/98	4/99	B
	Brisbane	1/99	7/99	
	Brussels	5/20/98		A
	Cape Town	7/13/98		B
	Chattanooga	3/28/98	5/99	
	Chicago MSI	10/98	2/99	B
	Cleveland	11/20/98		B
	Columbus Mar	10/2/98	2/28/99	A
	Copenhagen	4/2/98	2/99	
	Detroit	5/15/98	8/31/99	
	Duluth	11/6/98	6/30/99	B
	Gatlinburg	7/17/98	6/14/99	B
	Hague	10/15/98	4/22/99	B
	Hampton	9/9/98	1/7/99	B
	Hull	10/10/98	3/15/99	A
	Hutchinson	10/1/98	3/11/01	B
	Johannesburg	11/1/98		
	Kansas City Zoo	5/15/98		B
	Lincolnshire	11/13/98	3/1/99	
	London ONT	12/20/98		A
	Los Angeles CSC	10/16/98		A
	Louisville	9/12/98	1/8/99	B
	Lucerne	5/11/98		B
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Mexico City Pap	1/27/98	9/26/99	A
	Miami	11/1/98		
	Mobile	10/12/98	2/15/99	
	Monterrey	10/1/98	5/1/99	
	Murrieta	11/25/98	5/24/99	A
	Myrtle Beach	7/1/98	7/31/99	
	Norwalk	6/19/98	6/17/99	A
	Osaka Sci	1/1/99	3/31/99	
	Oslo	4/22/98	4/30/99	
	Pensacola	3/6/98	3/99	B
	Philadelphia	4/3/98	1/1/99	A
	Portland	11/6/98	2/4/99	B
	Regina	6/15/98		
	Reno FP	6/23/98	1/4/99	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Louis SC	9/98	1/7/99	
	San Diego RHF	7/3/98	2/28/99	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/1/98	9/15/99	B

Film	Theater	Open	Close	Status
	Speyer Imax	4/3/98		A
	Spokane	4/4/98	3/99	A
	Sudbury	1/20/99		
	Sydney	3/15/98	12/31/00	
	Taichung	7/1/98		A
	Tampa MOSI	11/20/98	9/30/99	B
	Tokyo IMAX	10/3/98	2/3/99	A
	Toronto OSC	10/23/98	6/30/99	A
	Vancouver SW	11/1/98	1/4/99	E
	Vancouver SW	1/5/99	3/13/99	B
	Vienna	1/8/99	4/8/99	E
	Virginia Beach	10/1/98	2/1/99	
	Yellowstone	7/15/98	9/30/99	
	Zion	8/22/98	6/30/99	B
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
FP	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97		A
GBR	Philadelphia	11/13/98	1/14/99	B
	Saint Louis SC	1/99	6/99	
GC	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Dusseldorf	7/98	1/16/99	
	Gatlinburg	7/17/98	6/30/99	A
	Grand Canyon	11/1/98	2/28/99	A
	Katoomba	7/9/98	1/9/99	
	Omaha	7/3/98	2/1/99	
	Oslo	5/98	8/1/99	
	Rio	10/31/98	10/31/99	
	Speyer Imax	5/19/95		B
	Victoria	7/30/98	2/11/99	B
GP	Atlanta FMNH	1/1/99	2/28/99	B
	Copenhagen	9/15/98		
	Denver	10/9/98	2/11/99	A
	Fort Worth	10/9/98	4/15/99	
	Hong Kong	12/9/98		B
	Indianapolis CMI	1/99	5/99	A
	Kofu	1/15/99	7/15/99	A
	Louisville	9/12/98	1/8/99	A
	Louisville	1/9/99	6/99	B
	Memphis Pink	1/16/99	4/30/99	A
	Milwaukee	10/3/98	5/14/99	
	Philadelphia	9/10/98	3/11/99	A
	Pittsburgh	12/11/98	5/13/99	A
	Sendai CSC	12/5/98	5/23/99	
	Sudbury	9/8/98		A
	Taichung	1/1/99	12/31/99	A
	Taipei MCRC	11/5/98		
	Tampa MOSI	11/20/98	2/28/99	A
	Vancouver SW	11/6/98	3/13/99	A
	Vienna	10/9/98	1/7/99	B
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Montreal VP	10/23/98	4/11/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Barcelona	5/97		
	Coomera	6/98	1/99	
	Madrid	10/22/98	10/99	
	Puebla	10/98	5/99	
	Regina	10/10/98		B
Imagine	Bochum	10/16/98	12/31/99	
	Tempe	10/1/98	1/13/99	B
	Virginia Beach	4/1/98	4/30/01	
IN	Adelaide	12/1/98	1/31/99	
	Apple Valley	11/27/98	1/99	
	Atlanta FMNH	11/27/98	1/3/99	B
	Branson	11/1/98	1/99	
	Brossard	12/4/98	1/99	
	Calgary EC	11/27/98	1/99	
	Charlotte	11/27/98	1/8/99	A
	Chicago NP	11/25/98	1/1/99	B
	Dallas SP	11/25/98	1/5/99	B
	Edmonton SSC	11/30/98	1/99	
	Galveston	11/26/98	1/18/99	A
	Indianapolis WR	11/27/98	1/3/99	A
	Irvine	11/26/98	1/99	
	Kansas City Zoo	11/26/98	1/3/99	
	Las Vegas Lux	11/26/98	1/3/99	B
	Little Rock	11/20/98	1/99	
	Lubbock	11/20/98	1/99	
	New York Sony	11/26/98	1/99	
	Ontario Edw	11/27/98	1/99	
	Oslo	12/1/98	1/99	
	Regina	11/28/98	1/99	
	San Antonio	11/13/98	1/99	
	Seattle PSC	11/27/98	1/99	
	Sinsheim	10/30/98	1/31/99	A
	Tempe	11/20/98	1/3/99	B
	Toronto OP	11/26/98	1/99	
	Vancouver CN	11/27/98	1/3/99	B
	Virginia Beach	11/27/98	1/99	
	Winnipeg	11/20/98	1/99	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	3/29/02	A
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	1/1/00	B
	Fort Lauderdale	6/4/97	11/30/99	B
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	6/27/97	2/1/99	A
	London ONT	8/1/98		B
	Los Angeles CSC	10/16/98	5/31/99	S
	Munich	11/1/98	10/31/99	
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Osaka Sci	1/1/99	6/30/99	A
	Sinsheim	5/15/98	5/20/01	B
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Bangkok	11/27/98	5/31/99	
	Barcelona	11/1/98	10/31/99	
	Hampton	1/8/99	6/30/99	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	Las Vegas Lux	8/1/98	2/1/99	S
	London Troc	6/20/98	10/31/99	
	Sinsheim	10/26/96	5/20/01	B
	Sydney	8/6/98	2/28/99	B
	Yokohama	4/1/98	3/31/99	A
LA	Iruma	6/96		A
LB	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Taejon Sci	7/1/97	6/30/99	
	Tempe	10/1/98	1/13/99	B
LS	Baltimore	10/2/98	2/6/99	A
	Berlin Disc	10/2/98		B
	Birmingham	12/98	4/30/99	
	Cape Town	11/12/98		A
	Charlotte	1/9/99	5/28/99	A
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hastings	12/8/98	3/22/99	B
	Hutchinson		9/15/99	S
	Katoomba	6/6/98	2/19/99	
	La Coruna	10/23/98	7/31/99	B
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Ontario Mills	11/26/98	3/25/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Reno FP	1/12/99	6/14/99	A
	Rochester MSC	9/1/98	1/1/99	
	Speyer Dome	11/19/97		B
	Sydney	7/22/98	1/22/99	
	Tempe	1/14/99	5/26/99	
MG	London ONT	9/16/97		S
MOE	Aguascalientes	11/98	11/99	
	Brussels	12/31/98	6/30/99	
	Chicago MSI	10/98	1/99	A
	Dallas SP	9/25/98	9/5/99	A
	Hong Kong	12/9/98	6/30/99	A
	Honolulu DCI	10/1/98	4/1/99	
	Hull	11/30/98	2/28/99	B
	Huntsville	11/27/98	1/3/99	
	Jersey City	10/9/98	4/22/99	A
	Johannesburg	12/98	6/99	
	Mexico City Pap	7/6/98	3/5/99	A
	Montpelier	10/1/98		
	Munich	9/15/98	3/15/99	
	Myrtle Beach	1/1/99	7/31/99	
	Ontario Mills	11/26/98	3/25/99	A
	Osaka Sun	11/28/98	5/23/99	A
	Paris Def	10/21/98		
	Paris Geo	11/18/98	4/30/00	
	Reno NBS	1/2/99	7/2/99	
	Richmond BC	12/18/98	8/18/99	
	Saint Augustine	11/27/98	3/27/99	
	Saint Paul	11/20/98	5/6/99	
	San Diego RHF	1/15/99		A
	San Simeon	11/22/98	4/22/99	
	Scottsdale	10/8/98	3/1/99	B
	Tijuana	10/10/98	4/10/99	
	Toronto OP	1/99	12/99	
	Vancouver CN	11/27/98	4/99	B
	Vienna	10/9/98	1/7/99	A
	Vienna	1/8/99	4/8/99	B
	Winnipeg	10/1/98		
MOF	Brussels	10/21/98	4/20/99	
	Edmonton SSC	1/3/99	6/24/99	
	Hamaoka	4/1/98	3/31/99	A
	Indianapolis CMI	9/11/98	1/15/99	
	Pensacola	11/8/96		A
	Speyer Dome	12/5/97		A
	Sydney	9/27/98	1/31/99	
	Victoria	10/1/98	8/30/99	B
MOTM	Cocoa	2/1/97	6/30/99	
	Houston MNS	7/10/98	1/31/99	S
	San Antonio	9/17/98	1/17/99	
MTA	Chicago NP	1/1/99	1/1/00	B
	Fort Lauderdale	10/98		
	Galveston	7/24/98	5/28/99	B
	New York Sony	7/98	7/99	
	Ontario Mills		6/30/99	S
	Osaka Sun	7/98	2/99	
	Tempe	1/14/99		
MTM	Branson	3/1/98	4/30/00	B
	Dallas SP	9/25/98	7/99	B
	Hampton	9/10/98	6/30/99	S
	Huntsville	6/3/98	5/1/00	
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Poitiers Omni	2/1/98	2/28/99	
	Wash NASM	5/21/97		B
Niagara	Alamogordo	1/1/99	3/31/99	B
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OG	Huntsville	1/22/99		
	New York Sony	1/22/99		
	Oslo	1/22/99		
	Philadelphia	1/29/99		
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
Paloha	Ichikawa	12/1/98	3/29/99	A
PO	Laie	1/96		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Leon	8/98	7/99	
	Orlando SC	12/1/98	3/31/99	A
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
RSATM	Adelaide	10/1/98	2/28/99	E
	Bochum	6/15/98	6/14/00	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Milwaukee	1/1/99	6/30/99	E
	Montpelier	6/19/98	6/20/99	E
	Oslo	7/4/98	7/3/00	E
	Sydney	5/15/97	2/28/99	E

Film	Theater	Open	Close	Status
SC	Baltimore			S
	Boston MOS			S
SE	Apple Valley	3/29/97	3/29/00	
	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Huntsville	11/16/98	1/15/99	
	Memphis Pink	10/17/98	1/29/99	B
	Nagashima	9/1/98	8/31/99	
	Orlando Muv		11/30/99	
	Perth Omni	1/1/99	4/30/99	
	Spokane	6/13/98	5/30/99	A
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	12/1/98	9/30/99	S
	Toronto OSC	5/31/97	3/31/02	B
	Vancouver SW	11/6/98	1/4/99	B
	Vaughan	12/18/98	6/18/99	
	Wash NASM	10/31/97	1/31/99	E
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	11/1/98	2/28/99	A
SFTGS	Kansas City Zoo	1/1/99	3/12/99	A
	Sydney	11/98	1/99	
SI	London ONT	12/97		S
	Mexico City Pap	5/1/98	1/26/99	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	6/30/99	B
	Houston MNS	7/1/98	6/30/00	
Speed	Calgary SC	6/1/96		S
	Kurashiki	10/31/98	3/31/99	A
	Tokyo ISEC	12/5/98	5/30/99	A
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/26/98	3/12/99	A
	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Murrieta	12/98		
	Orlando Muv	5/31/98	1/1/99	
	Phoenix	11/14/98	2/12/99	A
	Rochester MSC	3/13/98		
	San Diego RHF	10/23/98	2/28/99	A
	Speyer Imax	4/2/98		E
SSymph	Nagano Hot	10/96	12/00	A
T40	Branson	4/1/97	2/28/99	B
	Lucerne	10/9/98	10/1/99	A
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Matsusaka	12/12/98	6/6/99	A
	Phoenix	10/4/97	2/12/99	B
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
	Tokorozawa	1/2/99	3/31/99	A
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	12/1/98	9/30/99	S
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/1/98	4/1/99	
	Baltimore	5/8/98	6/19/99	E
	Bogota	11/98	2/99	
	Boston MOS	10/28/98	1/10/99	B
	Branson	3/13/98	12/31/99	
	Charlotte	10/3/98	7/3/99	B
	Chiba City	4/1/98	3/31/99	
	Columbus Mar	11/13/98	3/31/99	A
	Copenhagen	12/97	9/99	
	Detroit	1/99		
	Dublin IRL	8/15/98		
	Duluth	11/6/98	6/30/99	A
	Fort Lauderdale	7/3/98	1/21/99	A
	Hague	2/19/98		
	Halifax	5/22/98		
	Kansas City Zoo	10/31/98	1/15/99	A
	Kansas City Zoo	1/16/99	10/31/99	B
	Kuruma		2/28/99	A
	London ONT	12/20/98	6/99	B
	Norwalk	1/1/99	6/17/99	
	Oslo	7/98	11/99	
	Paris Def	6/98	1/99	
	Paris Geo	6/25/98	4/24/99	B
	Perth Omni	4/4/98	7/20/99	A
	Pittsburgh	12/11/98	9/6/99	B
	Regina	6/15/98		A
	Rotterdam	10/23/98	2/99	
	Spokane	5/23/98	5/02	
	Toronto OSC	3/6/98	3/31/99	A
	Valencia Spn	3/98		
Trex	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	1/1/99	6/30/99	A
	Brisbane	12/23/98	11/14/00	
	Brossard	1/8/99	4/11/99	
	Calgary EC	12/18/98	5/31/99	
	Charlotte	1/9/99	5/28/99	B
	Chicago NP	11/7/98	1/1/00	A
	Columbus Mar	12/25/98	6/30/99	A
	Copenhagen	11/27/98	5/15/00	
	Dublin IRL	12/26/98	6/25/99	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hutchinson	1/4/99	9/99	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Lincolnshire	11/13/98	3/1/99	
	London Troc	11/27/98	10/31/99	
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	7/17/99	
	Myrtle Beach	11/13/98	10/8/99	
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	6/17/99	A
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	11/11/98	5/12/99	
	Portland	2/5/98	10/1/99	A
	Richmond BC	12/18/98	2/12/00	
	Sydney	12/3/98	11/14/00	
	Tempe	1/14/99	5/26/99	B
	Tokyo IMAX	12/12/98	3/31/99	
	Vancouver CN	12/18/98	6/30/99	A
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/18/98	5/31/99	
TRF	Boston MOS			S
	Munich	12/98	6/99	
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston MOS			S
	Dallas SP	9/24/98	6/20/00	S
	Oulu	4/28/98	4/27/99	A
	Shreveport	11/15/98	6/30/99	
	Tampa MOSI	7/1/95	9/30/99	S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Perth Omni	11/1/97	2/28/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Alamogordo	1/1/99	3/31/99	A
	Anchorage	12/17/98	9/15/00	B
	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Cleveland	11/20/98	7/20/99	A
	Hague	12/17/98		B
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	10/31/98	1/15/99	B
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Reno FP	6/13/98	6/30/99	S
	Rotterdam	12/17/98		A
	Saint Augustine	11/27/98	4/27/99	
	Seattle Omni	7/18/97		B
	Sudbury	6/19/98	1/18/99	A
	Tampa MOSI	6/21/97	2/28/99	S
	Vancouver CN	11/27/98	1/4/99	B
	Victoria	6/26/98	8/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
Wildfire	Houston MNS	6/98		B
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Chiba City	4/1/98	3/31/99	
	Dusseldorf	10/98		
	Montpelier	5/29/98		
	Poitiers Imax 3D	5/98	5/99	A
Yell	Macon	1/20/97		
	Munich	11/6/97		B
	Yellowstone	5/94		A
ZC	Zion	11/1/98	3/31/99	A

January 1999 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	IN	12/1/98	1/31/99	
	ITD	5/8/98	2/28/99	
	RSATM	10/1/98	2/28/99	E
	Trex	12/10/98	11/14/00	
Aguascalientes	MOE	11/98	11/99	
	TR	4/1/98	4/1/99	
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	Niagara	1/1/99	3/31/99	B
	Whales	1/1/99	3/31/99	A
Albuquerque	SSpdwy	9/26/98	3/12/99	A
Anchorage	Everest	12/17/98	4/30/99	A
	Whales	12/17/98	9/15/00	B
Apple Valley	AEK	6/12/98	3/29/00	A
	Amazon	9/1/98	2/99	B
	IN	11/27/98	1/99	
	ITD	3/29/97	3/29/02	A
	SE	3/29/97	3/29/00	
	Trex	11/26/98	12/31/99	
Atlanta FMNH	Everest	1/1/99	2/28/99	B
	GP	1/1/99	2/28/99	B
	IN	11/27/98	1/3/99	B
	Trex	1/1/99	6/30/99	A
Baltimore	Africa			S
	Beavers			S
	Everest	10/1/98	2/6/99	E
	LS	10/2/98	2/6/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	6/19/99	E
	TTL			S
Bangkok	AEK	11/27/98	5/31/99	
	Antarc	11/26/98		
	L5	11/27/98	5/31/99	
Barcelona	ATSOT	5/29/97		
	Everest	3/12/98	3/10/99	A
	IA	5/97		
	L5	11/1/98	10/31/99	
	SOLOE	3/26/98	6/30/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Disc	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98		B
Birmingham	LS	12/98	4/30/99	
Bochum	ATSOT	12/97		
	Imagine	10/16/98	12/31/99	
	RSATM	6/15/98	6/14/00	E
	WOC	10/16/98		
Bogota	TR	11/98	2/99	

Theater	Film	Open	Close	Status
	TTL	6/20/98	4/20/99	
Boston MOS	Amazon	9/25/98	1/10/99	A
	Everest	9/25/98	1/10/99	B
	SC			S
	TR	10/28/98	1/10/99	B
	TRF			S
	TTL			S
Branson	Everest	5/98	4/99	B
	IN	11/1/98	1/99	
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	2/28/99	B
	TR	3/13/98	12/31/99	
Brisbane	Africa	1/21/99	4/99	
	Everest	1/99	7/99	
	Trex	12/23/98	11/14/00	
Brossard	IN	12/4/98	1/99	
	Trex	1/8/99	4/11/99	
Brussels	Africa	5/20/98		B
	Amazon	5/20/98		B
	Antarc	9/1/98	5/30/99	
	BP	9/30/98		S
	DIA	5/20/98		B
	Everest	5/20/98		A
	GC	5/20/98		B
	MOE	12/31/98	6/30/99	
	MOF	10/21/98	4/20/99	
	SSpdwy	9/30/98		B
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	IN	11/27/98	1/99	
	Trex	12/18/98	5/31/99	
Calgary SC	Speed	6/1/96		S
Cape Town	AEK	11/15/98		B
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Whales	7/13/98		S
Castle Rock	Closed	11/1/98	4/30/99	
Charlotte	IN	11/27/98	1/8/99	A
	LS	1/9/99	5/28/99	A
	TR	10/3/98	7/3/99	B
	Trex	1/9/99	5/28/99	B
Chattanooga	Everest	3/28/98	5/99	
	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	WOC	10/10/98		
Chiba City	Alaska	4/1/98	3/31/99	A
	EOTS	4/1/98	3/31/99	A
	TR	4/1/98	3/31/99	
	WOC	4/1/98	3/31/99	
Chicago MSI	Everest	10/98	2/99	B
	MOE	10/98	1/99	A
	TBAA	2/1/96	2/00	S
Chicago NP	IN	11/25/98	1/1/99	B
	ITD	1/1/99	1/1/00	B
	MTA	1/1/99	1/1/00	B
	Trex	11/7/98	1/1/00	A
Cleveland	Everest	11/20/98		B
	Whales	11/20/98	7/20/99	A
Cocoa	MOTM	2/1/97	6/30/99	
Columbus Mar	Everest	10/2/98	2/28/99	A
	TR	11/13/98	3/31/99	A
	Trex	12/25/98	6/30/99	A
Coomera	IA	6/98	1/99	
Copenhagen	Everest	4/2/98	2/99	
	GP	9/15/98		
	TR	12/97	9/99	
	Trex	11/27/98	5/15/00	
Corsicana	GC	8/1/98	2/1/99	
Dallas AA	DOF	1/93		
Dallas SP	IN	11/25/98	1/5/99	B
	MOE	9/25/98	9/5/99	A
	MTM	9/25/98	7/99	B
	SSpdwy	5/22/98		B
	TTL	9/24/98	6/20/00	S
Dayton	CV	9/1/97	1/31/99	S
	DIS	12/15/97	1/4/99	
	TF	1/1/97	12/31/99	
Denver	AEK	10/9/98	2/11/99	B
	GP	10/9/98	2/11/99	A
Detroit	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
	TR	1/99		
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	TR	8/15/98		
	Trex	12/26/98	6/25/99	
Duluth	DIA	6/6/98	6/30/99	
	Everest	11/6/98	6/30/99	B
	TR	11/6/98	6/30/99	A
Dusseldorf	ATSOT	10/15/98		
	GC	7/98	1/16/99	
	LS	7/16/98	1/15/99	
	WOC	10/98		
Edmonton SSC	Amazon	10/9/98	2/8/99	
	IN	11/30/98	1/99	
	MOF	1/3/99	6/24/99	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	ITD	6/4/97	11/30/99	B
	MTA	10/98		
	TR	7/3/98	1/21/99	A
	Trex	1/22/99	1/22/00	
Fort Worth	GP	10/9/98	4/15/99	
Galveston	IN	11/26/98	1/18/99	A
	MTA	7/24/98	5/28/99	B
	Trex	12/26/98	12/24/99	A
Gatlinburg	Everest	7/17/98	6/14/99	B
	GC	7/17/98	6/30/99	A
Grand Canyon	GC	11/1/98	2/28/99	A
Hague	AEK	10/15/98	4/11/99	A
	Everest	10/15/98	4/22/99	B
	TR	2/19/98		
	Whales	12/17/98		B
Halifax	ATSOT	9/8/98		
	TR	5/22/98		
Hamaoka	Beavers	4/1/98	3/31/99	
	MOF	4/1/98	3/31/99	A
Hampton	Africa	7/15/98		S
	Alaska	9/19/98	1/7/99	A
	CV	9/19/98	1/7/99	B
	DIA	4/5/92	5/31/99	
	Everest	9/9/98	1/7/99	B
	L5	1/8/99	6/30/99	
	MTM	9/10/98	6/30/99	S
Hastings	Alamo	12/10/98	5/30/99	
	Amazon	3/23/98	6/7/99	B
	LS	12/8/98	3/22/99	B
Hong Kong	CV	2/10/98	2/9/00	S
	GP	12/9/98		B
	MOE	12/9/98	6/30/99	A
Honolulu DCI	HH	12/2/91		A
	MOE	10/1/98	4/1/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	AEK	10/10/98	1/31/99	A
	Amazon	7/10/98	1/31/99	A
	MOTM	7/10/98	1/31/99	S
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/98		B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
Hull	Everest	10/10/98	3/15/99	A
	MOE	11/30/98	2/28/99	B
Huntsville	MOE	11/27/98	1/3/99	
	MTM	6/3/98	5/1/00	
	OG	1/22/99		
	SE	11/16/98	1/15/99	
Hutchinson	Alaska	11/13/98	5/30/99	A
	DIA		6/17/99	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	Trex	1/4/99	9/99	
Ichikawa	Alaska	12/1/98	3/29/99	A
	Paloha	12/1/98	3/29/99	A
Indianapolis CMI	GP	1/99	5/99	A
	MOF	9/11/98	1/15/99	
Indianapolis WR	IN	11/27/98	1/3/99	A
	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	Trex	11/5/98	11/9/99	A
Iruma	LA	6/96		A
Irvine	IN	11/26/98	1/99	
	Trex	10/23/98	12/31/01	
Jersey City	Alaska	10/9/98	4/22/99	B
	MOE	10/9/98	4/22/99	A
Johannesburg	Everest	11/1/98		
	MOE	12/98	6/99	
Kansas City Zoo	Everest	5/15/98		B
	IN	11/26/98	1/3/99	
	SFTGS	1/1/99	3/12/99	A
	TR	10/31/98	1/15/99	A
	TR	1/16/99	10/31/99	B
	Whales	10/31/98	1/15/99	B
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
Kofu	GP	1/15/99	7/15/99	A
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Speed	10/31/98	3/31/99	A
Kuruma	TR		2/28/99	A
La Coruna	LS	10/23/98	7/31/99	B
	Whales	10/23/98	9/30/99	A
Laie	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
Las Vegas Lux	IN	11/26/98	1/3/99	B
	ITD	6/27/97	2/1/99	A
	L5	8/1/98	2/1/99	S
Leon	CV	2/14/98	2/12/99	
	ROF	8/98	7/99	
Lincolnshire	Everest	11/13/98	3/1/99	
	Trex	11/13/98	3/1/99	
Little Rock	CV	4/15/98	2/28/99	B
	IN	11/20/98	1/99	
London ONT	CV	4/98	12/31/99	S
	Everest	12/20/98		A
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	TR	12/20/98	6/99	B
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	Everest	10/16/98		A
	ITD	10/16/98	5/31/99	S
Louisville	AEK	1/9/99	6/99	A
	Everest	9/12/98	1/8/99	B
	GP	9/12/98	1/8/99	A
	GP	1/9/99	6/99	B
Lubbock	Africa	11/4/98	2/28/99	A
	IN	11/20/98	1/99	
Lucerne	Beavers	10/19/98	3/1/99	B
	DIA	7/1/98	6/30/99	
	Everest	5/11/98		B
	RSATM	7/1/98		E
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	IA	10/22/98	10/99	
	LS	4/1/98	3/1/99	
Matsusaka	TBAA	12/12/98	6/6/99	A
Melbourne	AEK	6/26/98	5/31/99	
	Everest	5/98	12/11/00	
	Trex	12/3/98	11/14/00	

Theater	Film	Open	Close	Status
Memphis Pink	Beavers	10/17/98	1/30/99	A
	GP	1/16/99	4/30/99	A
	SE	10/17/98	1/29/99	B
Mexico City Pap	Amazon	1/1/99	8/31/99	A
	Everest	1/27/98	9/26/99	A
	MOE	7/6/98	3/5/99	A
	SI	5/1/98	1/26/99	A
Miami	Everest	11/1/98		
	Trex	1/22/99	7/17/99	
Milwaukee	AEK	12/12/98	6/30/99	
	GP	10/3/98	5/14/99	
	RSATM	1/1/99	6/30/99	E
Mobile	Everest	10/12/98	2/15/99	
Monterrey	Everest	10/1/98	5/1/99	
Montpelier	ATSOT	11/11/98	2/99	
	DIA	1/20/99		
	MOE	10/1/98		
	RSATM	6/19/98	6/20/99	E
	WOC	5/29/98		
Montreal VP	AEK	10/23/98	4/11/99	A
	HD	10/23/98	4/11/99	A
Munich	ITD	11/1/98	10/31/99	
	MOE	9/15/98	3/15/99	
	TRF	12/98	6/99	
	Whales	1/3/97		B
	Yell	11/6/97		B
Murrieta	Everest	11/25/98	5/24/99	A
	SSpdwy	12/98		
Myrtle Beach	Everest	7/1/98	7/31/99	
	MOE	1/1/99	7/31/99	
	Trex	11/13/98	10/8/99	
Nagano Hot	DIS	12/19/98	5/10/99	
	SSymph	10/96	12/00	A
Nagasaki	Alaska	10/2/98	3/31/99	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Africa	9/1/98	1/31/99	A
New York AMNH	AEK	9/26/98	6/4/99	
New York Sony	ATSOT			B
	IN	11/26/98	1/99	
	MTA	7/98	7/99	
	OG	1/22/99		
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	6/17/99	A
	TR	1/1/99	6/17/99	
	Trex	1/1/99	6/17/99	A
Nyack	ITD	9/25/98	1/20/00	
Omaha	AEK	7/1/98	6/30/99	
	GC	7/3/98	2/1/99	
	ITD	3/29/98	3/31/99	
Omiya	DB	9/1/98	3/31/99	A
Ontario Edw	AEK	1/1/99	6/30/99	
	IN	11/27/98	1/99	
	ITD	11/26/97	12/30/99	B
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	7/2/98	6/30/99	E
	Alaska	11/26/98	3/25/99	E
	LS	11/26/98	3/25/99	B
	MOE	11/26/98	3/25/99	A
	MTA		6/30/99	S
Orlando Muv	ITD	7/3/98	11/30/00	
	SE		11/30/99	
	SSpdwy	5/31/98	1/1/99	
	Trex	11/11/98	5/12/99	
Orlando SC	Alaska	12/1/98	3/31/99	B
	ROF	12/1/98	3/31/99	A
Osaka Sak	Alaska	10/1/98	4/6/99	
Osaka Sci	Everest	1/1/99	3/31/99	
	ITD	1/1/99	6/30/99	A
Osaka Sun	MOE	11/28/98	5/23/99	A
	MTA	7/98	2/99	
Oslo	ATSOT	9/28/98	5/11/99	
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	IN	12/1/98	1/99	
	LS	11/1/98	10/31/99	
	OG	1/22/99		
	RSATM	7/4/98	7/3/00	E
	TR	7/98	11/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	Amazon	9/11/98	1/11/99	
	MOE	10/21/98		
	TR	6/98	1/99	
Paris Geo	MOE	11/18/98	4/30/00	
	TR	6/25/98	4/24/99	B
Pensacola	Everest	3/6/98	3/99	B
	MOF	11/8/96		A
Perth Omni	AEK	7/4/98	2/28/99	A
	Africa	10/31/98	2/28/99	F
	Alaska	1/98		B
	Amazon	10/98		A
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	SE	1/1/99	4/30/99	
	TR	4/4/98	7/20/99	A
	WABOS	11/1/97	2/28/99	
Philadelphia	Everest	4/3/98	1/1/99	A
	GBR	11/13/98	1/14/99	B
	GP	9/10/98	3/11/99	A
	OG	1/29/99		
	Seasons	9/11/98	11/12/99	B
Phoenix	SSpdwy	11/14/98	2/12/99	A
	TBAA	10/4/97	2/12/99	B
Pittsburgh	GP	12/11/98	5/13/99	A
	TR	12/11/98	9/6/99	B
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Portland	AEK	11/6/98	2/4/99	A
	Everest	11/6/98	2/4/99	B
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	5/99	
Quebec	Alaska	10/27/98	2/22/99	A
	DIS	11/14/98	2/22/99	B
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	IA	10/10/98		B
	IN	11/28/98	1/99	
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/23/98	1/4/99	A
	LS	1/12/99	6/14/99	A
	Whales	6/13/98	6/30/99	S
Reno NBS	Antarc	6/19/98	1/99	S
	MOE	1/2/99	7/2/99	
Richmond BC	MOE	12/18/98	8/18/99	
	Trex	12/18/98	2/12/00	
Richmond VA	Closed	10/98	3/99	
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	LS	9/1/98	1/1/99	
	SSpdwy	3/13/98		
Rotterdam	Amazon	4/23/98	3/31/99	S
	Everest	4/23/98		A
	TR	10/23/98	2/99	
	Whales	12/17/98		A
Sagamihara	CV	10/24/98	4/15/99	A
Saint Augustine	Everest	4/15/98	1/1/99	
	MOE	11/27/98	3/27/99	
	Whales	11/27/98	4/27/99	
Saint Louis Arch	GAW	3/3/97		A
Saint Louis SC	Everest	9/98	1/7/99	
	GBR	1/99	6/99	
Saint Paul	MOE	11/20/98	5/6/99	
San Antonio	Alamo	1/88	12/99	A
	IN	11/13/98	1/99	
	MOTM	9/17/98	1/17/99	
San Diego RHF	Everest	7/3/98	2/28/99	B
	MOE	1/15/99		A
	SSpdwy	10/23/98	2/28/99	A
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
	MOE	11/22/98	4/22/99	
Sasebo	Alaska	11/1/98	1/31/99	A
Scottsdale	AEK	10/8/98	3/1/99	A
	MOE	10/8/98	3/1/99	B
Seattle Omni	Alaska	11/1/98	2/28/99	
	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Everest	10/22/98	3/15/99	
	IN	11/27/98	1/99	
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	11/1/98	2/28/99	A
Sendai CSC	GP	12/5/98	5/23/99	
Seoul	OTW	9/5/98	4/2/99	A
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shreveport	TTL	11/15/98	6/30/99	
Singapore SC	Alaska	9/1/98	3/1/99	A
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	IN	10/30/98	1/31/99	A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
Speyer Dome	CV	7/2/98	2/9/99	A
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	Amazon	11/14/97		B
	BP	5/18/95		S
	Everest	4/3/98		A
	GC	5/19/95		B
	SSpdwy	4/2/98		E
Spokane	Everest	4/4/98	3/99	A
	SE	6/13/98	5/30/99	A
	TR	5/23/98	5/02	
Stockholm	BP	11/16/98	11/15/99	
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	Everest	1/20/99		
	GP	9/8/98		A
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
Sydney	AEK	6/4/98	5/31/99	
	ATSOT	3/15/98		E
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	MOF	9/27/98	1/31/99	
	RSATM	5/15/97	2/28/99	E
	SFTGS	11/98	1/99	
	Trex	12/3/98	11/14/00	
Syracuse	Africa	9/12/98	2/28/99	
	DIA	1/26/97	9/1/99	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon MST	TBAA	12/31/98	12/31/00	
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		A
	GP	1/1/99	12/31/99	A
	HH	10/17/97		
	Taiwan	1/1/92		B
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
	DIA	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	GP	11/5/98		
Tampa MOSI	Africa	12/19/97	9/30/99	S
	DIS	12/1/95	9/30/99	S
	Everest	11/20/98	9/30/99	B
	GP	11/20/98	2/28/99	A
	SE	12/1/98	9/30/99	S
	TF	12/1/98	9/30/99	S
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95	9/30/99	S
	Whales	6/21/97	2/28/99	S
Tatebayashi	DP		5/16/99	A
Tempe	AEK	10/8/98	1/13/99	B
	Imagine	10/1/98	1/13/99	B
	IN	11/20/98	1/3/99	B

Theater	Film	Open	Close	Status
	LB	10/1/98	1/13/99	B
	LS	1/14/99	5/26/99	
	MTA	1/14/99		
	Trex	1/14/99	5/26/99	B
Tijuana	Alaska	7/25/98	1/9/99	
	MOE	10/10/98	4/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
	TBAA	1/2/99	3/31/99	A
Tokyo IMAX	Africa	4/18/98		B
	Everest	10/3/98	2/3/99	A
	Trex	12/12/98	3/31/99	
Tokyo ISEC	Speed	12/5/98	5/30/99	A
Tokyo TSC	Alaska	12/5/98	5/30/99	A
Toronto OP	IN	11/26/98	1/99	
	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	3/31/99	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	IN	11/27/98	1/3/99	B
	ITD	3/1/97	12/31/99	B
	MOE	11/27/98	4/99	B
	Trex	12/18/98	6/30/99	A
	Whales	11/27/98	1/4/99	B
Vancouver SW	Everest	11/1/98	1/4/99	E
	Everest	1/5/99	3/13/99	B
	GP	11/6/98	3/13/99	A
	SE	11/6/98	1/4/99	B
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan	SE	12/18/98	6/18/99	
Victoria	GC	7/30/98	2/11/99	B
	MOF	10/1/98	8/30/99	B
	Whales	6/26/98	8/99	B
Vienna	AEK	1/8/99	4/8/99	A
	Alaska	1/8/99	4/8/99	E
	Amazon	10/9/98	1/7/99	E
	Everest	1/8/99	4/8/99	E
	GP	10/9/98	1/7/99	B
	MOE	10/9/98	1/7/99	A
	MOE	1/8/99	4/8/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	Everest	10/1/98	2/1/99	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	IN	11/27/98	1/99	
	ITD	6/15/96	4/30/01	
	Trex	1/8/99	4/30/01	
Wakayama	DP		3/31/99	A
Wash NASM	AEK	1/1/99	12/31/00	E
	MTM	5/21/97		B
	SE	10/31/97	1/31/99	E
	TF	7/1/76		A
Winnipeg	IN	11/20/98	1/99	
	MOE	10/1/98		
	Trex	12/18/98	5/31/99	
Yellowstone	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	5/94		A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
	Whales	1/1/99	12/31/99	
Zion	Everest	8/22/98	6/30/99	B
	ZC	11/1/98	3/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DB	Dear Blue	1997		BC
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
DOF	Dream of Flight	1993	870	
DP	Dino Planet	1997		EI
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LA	Lost Animals	1992		EI
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Paloha	Pilli Aloha	1996		BC
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
Taiwan	Taiwan	1992		
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

January 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
67	Everest	10	ATSOT	4	Speed	2	T40	1	Ozarks
33	Trex	10	CV	3	HD	2	WABOS	1	Paloha
31	MOE	10	SSpdwy	3	Imagine	1	DB	1	PO
30	TR	9	MTM	3	MOTM	1	Discov	1	RFTS
29	IN	8	MOF	3	Niagara	1	DOF	1	Seasons
24	AEK	8	RSATM	3	SI	1	EMSH	1	Sedona
21	LS	7	BP	3	TF	1	FMHG	1	SSymph
20	GP	7	DIS	3	TRF	1	FOK	1	Taiwan
20	Whales	7	MTA	3	Yell	1	FP	1	Urushi
19	Alaska	7	TTL	2	Alamo	1	GAW	1	VLBP
18	ITD	6	Beavers	2	DP	1	HC	1	WATE
17	Africa	6	ROF	2	EOTS	1	HCBTD	1	Wildfire
16	SE	6	TBAA	2	GBR	1	Heart	1	ZC
13	Amazon	6	WOC	2	HH	1	LA		
12	DIA	5	Antarc	2	SC	1	MG		
12	GC	5	IA	2	SFTGS	1	OG		
11	L5	4	LB	2	SOLOE	1	OTW		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

American Association of Museums
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Fax: 202-289-6578
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Tempe, AZ USA
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Fax: 602-730-1411

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Fax: 202-783-7207
http://www.astc.org

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Fax: +81-423- 56 0815

Big Screen Pictures, LLC
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Fax: 212-833-6421

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Fax: 317-921-4019
http://www.childrensmuseum.org

Cinemark USA, Inc.
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Plano, TX 75093 USA
Tel: 972-665-1000
http://www.cinemark.com/

CineVentures - Alaska
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Anchorage, AK 99509-2287 USA
Tel: 907-563-9171
Fax: 907-563-9182

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465 McGill, 9th floor
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Tokyo, 104 JAPAN
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Fax: 403-263-6130

Fleischmann Planetarium
University of Nevada
Mail Stop 272
Reno, NV 89557-0010 USA
Tel: 775-784-4812
Fax: 775-784-4822
http://www.scs.unr.edu/planet/

Giant Screen Sports
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Fax: 312-243-9739

Giant Screen Theater Association
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Fax: 705-523-9844
http://www.giantscreentheater.com

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Large Format Cinema Association
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Fax: 209-951-8113
http://lfca.org

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Fax: +43-1-876-871510

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Science Park
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Fax: 617-589-0454
http://www.mos.org/

Museum of Science and Industry **MSI**
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National Air and Space Museum
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Washington, DC 20560 USA
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http://www.nasm.edu

National Film Board of Canada **NFBC**
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http://www.nsf.gov

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Fax: +49-7261-13916
http://www.technik-museum.de

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Fax: +44-1-71-434-1413

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http://www.uli.org/

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Fax: 514-842-8608

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Classifieds

POSITION OPENINGS

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Send resume, salary requirements, and references to:
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SHORTS

*(from **OLYMPIC** on page 1)*

Nagano with five gold medals and the film captures him winning three more, but only after a crushing blow as he gives one of the worst performances of his career in the 30 km cross-country race.

Olympic Glory also looks at the science of Olympic competition, from the physiology of the human body in action to the physics of the mechanical advantage of the clap-skate to the computerized timing of events down to thousandths of a second.

Thomas Keneally, the Australian author of the book on which *Schindler's List* was based, scripted the film.

Home Depot is the film's presenting sponsor, and will feature *Olympic Glory* in national and local advertising, as well as in in-store displays and promotions. **Eastman Kodak,** a participating sponsor, provided hundreds of thousands of feet of 70mm and 35mm stock to the production.

An LF crew from Speyer, Germany, shoots Mika Hakkinen's F1 championship-winning car in Stuttgart.

Science producers discuss LF

The sixth annual World Congress of Science Producers met in Boston in late November in a session hosted by **Nova**, in association with the Discovery Channel and the (U.S.) Public Broadcasting Service, and funded by the (U.S.) **National Science Foundation**. Although the meeting was mainly dedicated to television production, it included a screening of ***Everest*** at the **Museum of Science** and a panel discussion on the "Challenges of Large Format Filmmaking."

On the panel were **Patrice Andrews**, head of production for **Discovery Channel Pictures**, **David Breashears**, co-director of *Everest*, **Bayley Silleck**, director of **Cosmic Voyage**, and **Susanne Simpson**, executive producer for Novamax.

Silleck tells *MaxImage!* that Andrews complained that the lack of detailed box office information hinders production; Breashears described the technical challenges of making *Everest*; Simpson discussed the process of financing LF films; and Silleck spoke of how to write effective scripts for the giant screen.

Speyer shoots Formula 1 cars

Michael Einkörn of **Speyerer Veranstaltungs und Messe GmbH** (SVM) in Speyer, Germany, writes to say that he was at the Stuttgart headquarters of Mercedes Benz in November, at a celebration of Mika Hakkinen's Formula 1 championship. SVM filmed the car with an IMAX camera for a short film being made for their three theaters (IMAX 3D in Sinsheim, IMAX Dome and IMAX Classik in Speyer), which are associated with SVM's **Technik Museum Speyer**, the largest privately owned museum in Germany.

ISTC name, address change

Effective Jan. 1, the **International Space Theater Consortium** officially became the **Giant Screen Theater Association**, as a result of a vote by the membership at the 1998 annual conference in September (*MaxImage! October 1998, page 1*). Also on that date, the organization's offices moved to **Science North** in Sudbury, ON, Canada, where new GSTA president **Jim Marchbank** is executive director. The new address is 100 Ramsey Lake Road, Sudbury, ON, P3E 5S9, Canada. Tel: 705-523-8146, fax: 705-523-9844. A new Web site, http://www.giantscreentheater.com, will be operational soon.

Boston closes for renovation

Cherie Rivers, manager of Omni programs for Boston's **Museum of Science**, tells *MaxImage!* that the **Mugar Omni Theater** will shut down on Jan. 11 for about a month while new carpet, seats, and speakers are installed. The dome will be cleaned at the same time.

The booth will get a new **Sonics** Digital Theater Audio Controller (*see MaxImage! November 1998, page 9*) replacing the aging dubber. A new Quick Turn Reel Unit was installed in September, augmenting the original Mark I unit, which was left in place and operational.

Dino Island II wins LEAF award

ExMachina and **Iwerks Entertainment**'s 3D simulator film, ***Dino Island II 3D: Escape from Dino Island***, won first prize in the simulation category at the **London Effects and Animation Festival** in November, beating out competitors from Brussels effects houses **Movida** and **Trix**. The film, directed by ExMachina's **Jerzy Klilar**, is running in Iwerks TurboRide 3D! theaters worldwide, and will open at **Six Flags Over Texas**'s 100-seat sim theater in May.

Cinemark moves headquarters

As of Dec. 29, 1998, **Cinemark USA** moved to new headquarters at 3900 Dallas Parkway, Suite 500, Plano, TX 75093. The main phone number is 972-665-1000.

The direct line for **Terrell Falk**, VP of IMAX marketing, is 972-665-1087.